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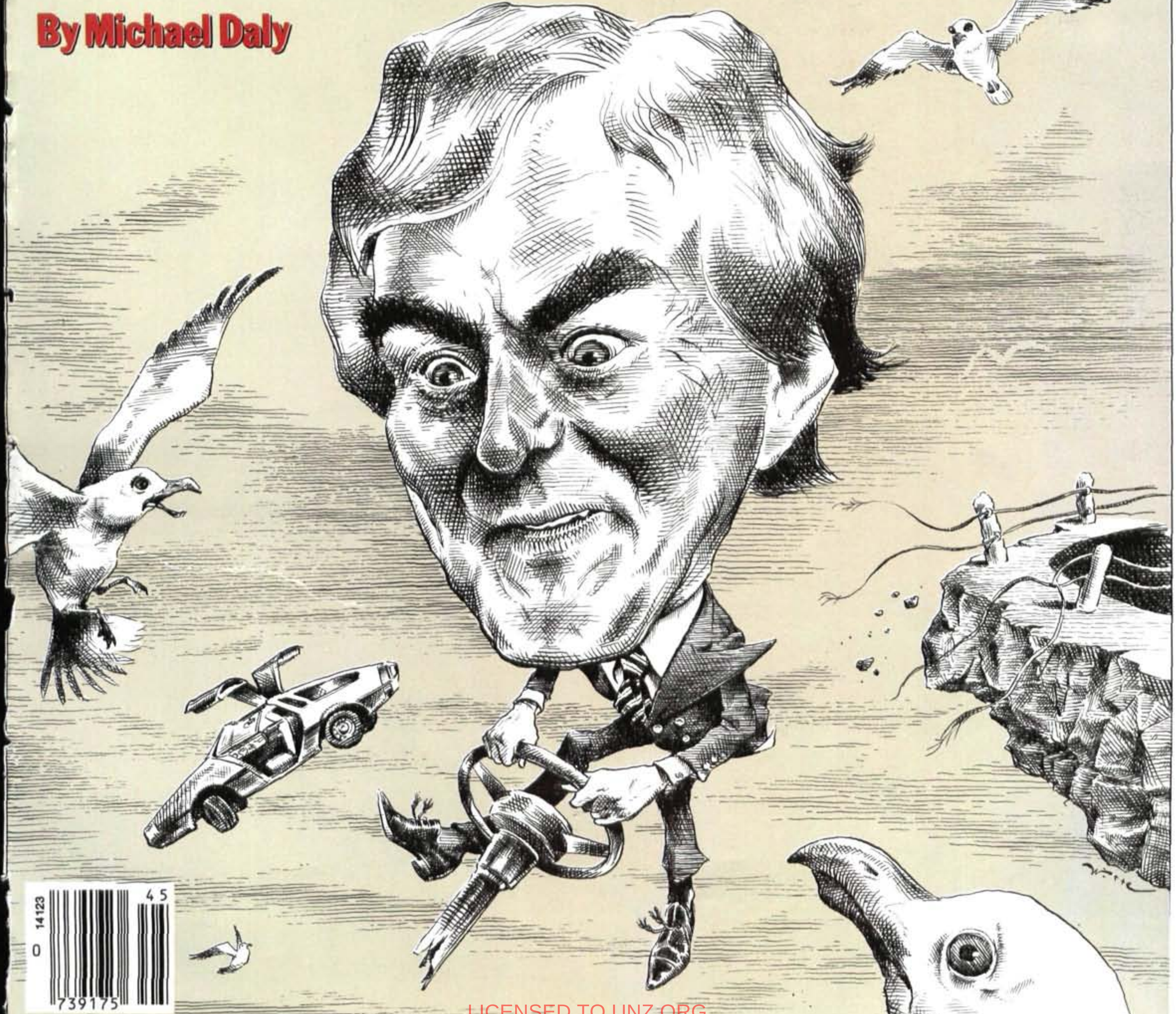
Clothes for a Country Weekend, by Anna Wintour

NEW YORK

The Real De Lorean Story

By Michael Daly



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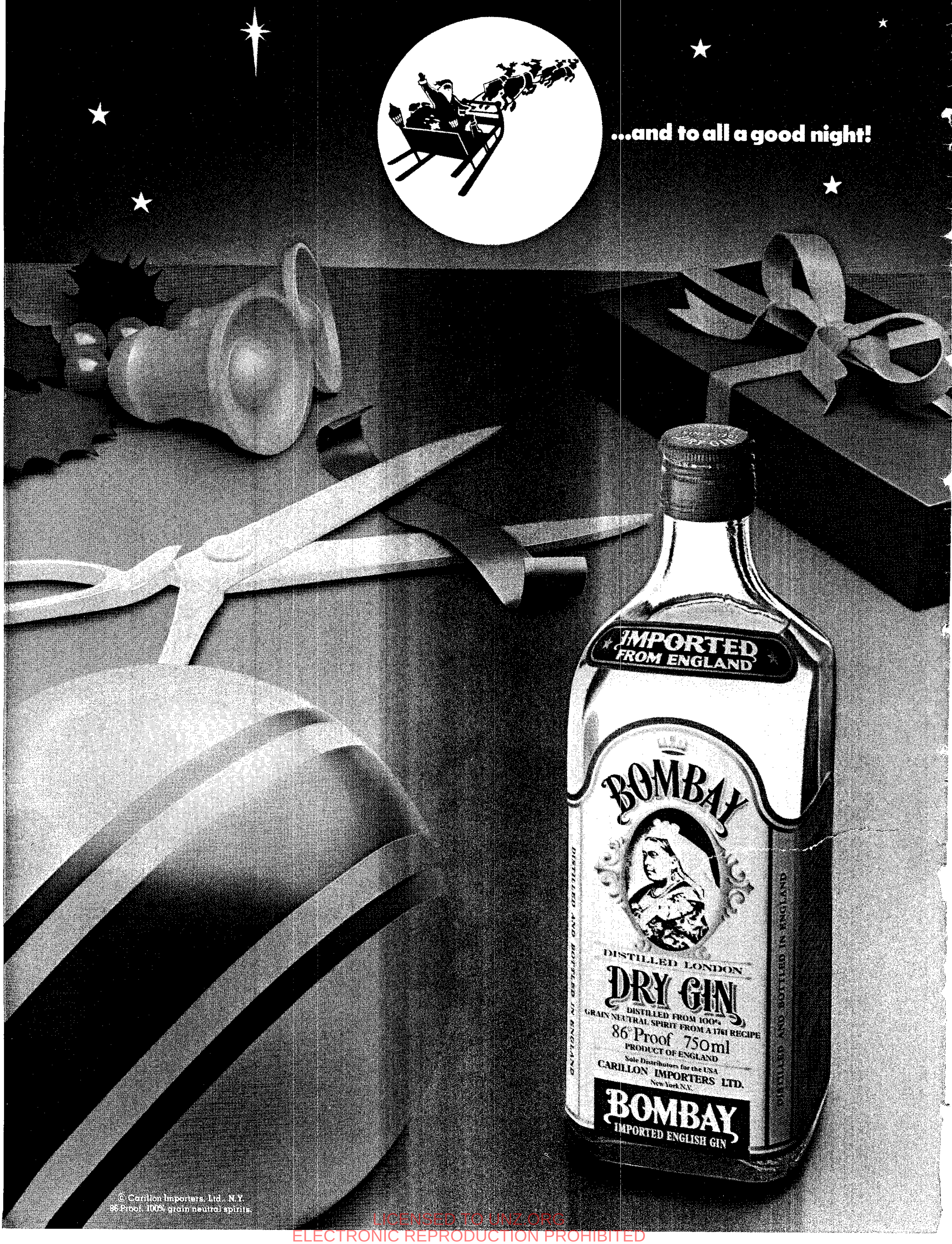
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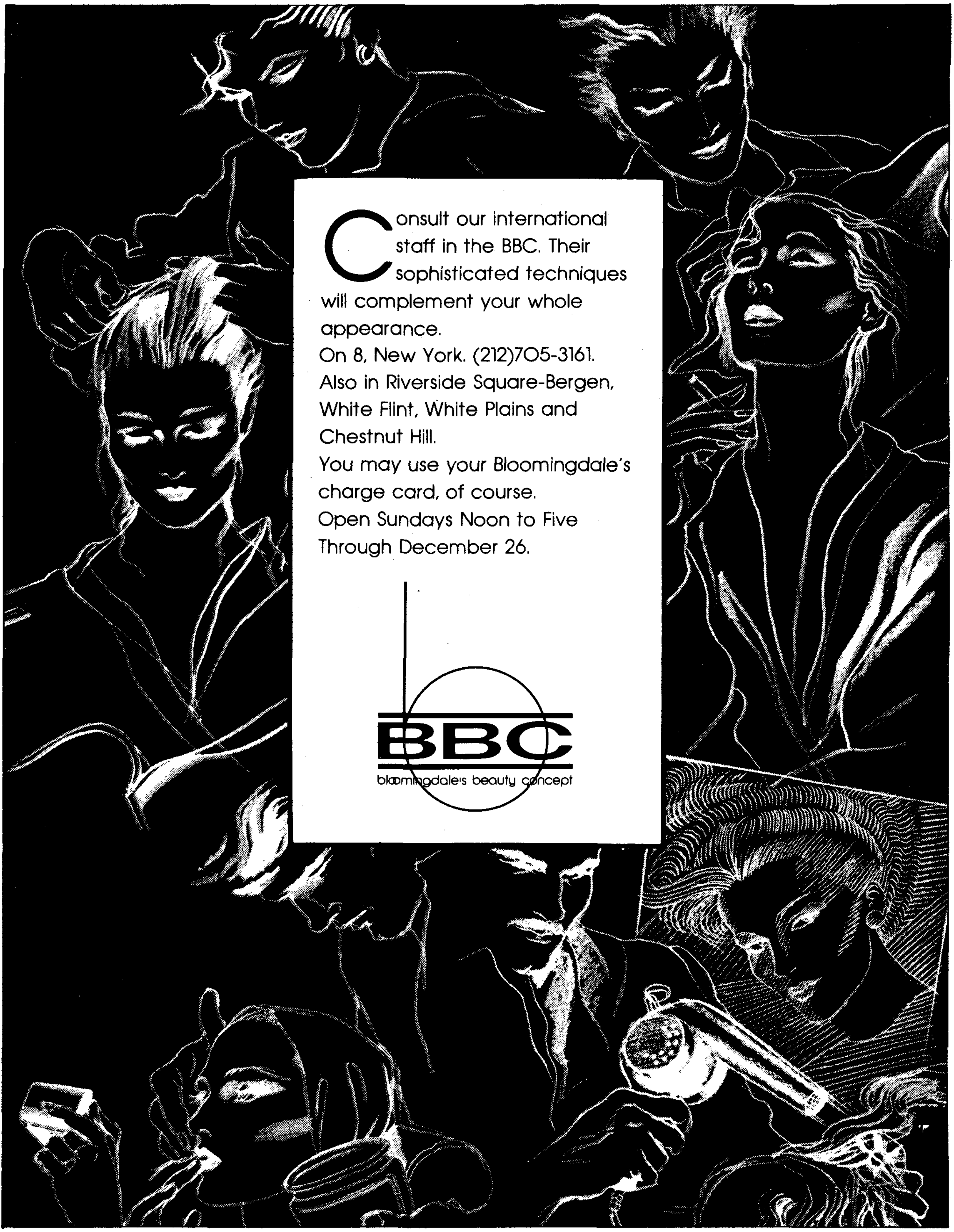

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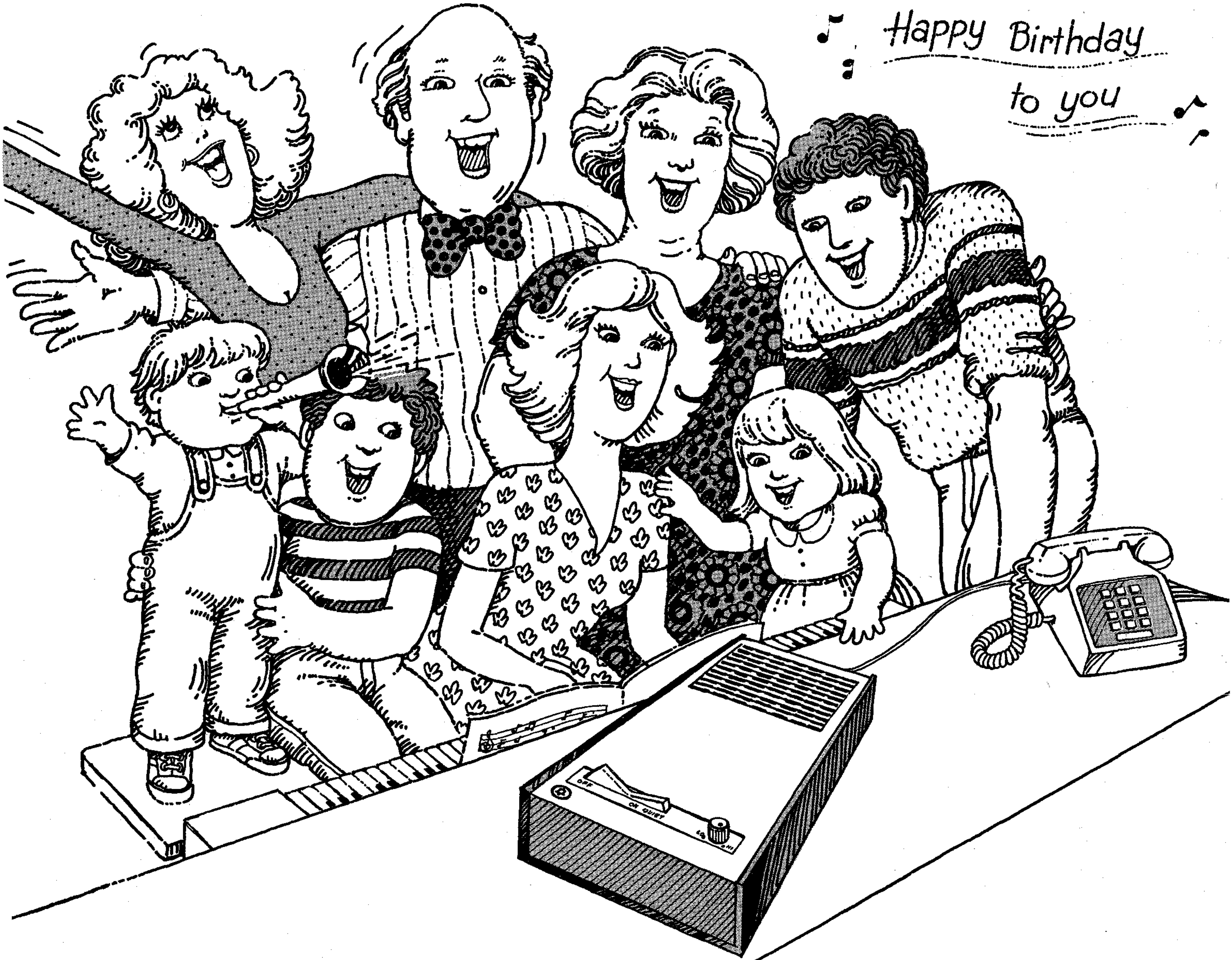

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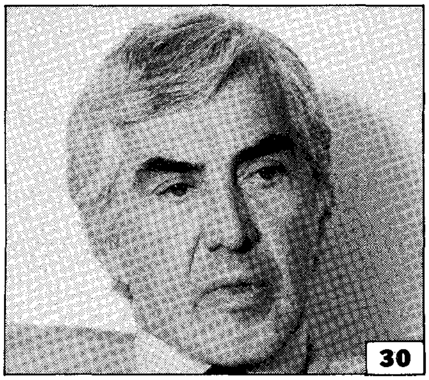

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The Real De Lorean Story

By Michael Daly

After his arrest in a multi-million-dollar drug conspiracy, John De Lorean was widely pictured as a maverick, almost heroic executive making a last, desperate attempt to save his embattled automobile company. His past, however, seems to reveal a different story. It is littered with shady deals that stripped people of property and money and are more the mark of an operator than a daring entrepreneur.

40

The Most Populist Playwright

By Ross Wetzsteon

The Talley trilogy secured Lanford Wilson's place as the heir to Thornton Wilder in the pantheon of American playwrights. *Angels Fall,* his first full-length post-trilogy work, also addresses the classic Wilson themes: loss and endurance, rootlessness and isolation, and the solace to be found in the traditional values he absorbed during his childhood in Lebanon, Missouri. He's come a long way from the legendary Caffe Cino but not so far, it seems, from Missouri.

46

Alex Kroll Plays to Win

By Bernice Kanner

Last week, at 44, Alex Kroll was named president of the world's largest advertising agency. The promotion was not undeserved, for his leadership has, since 1977, brought Young & Rubicam $400 million in new business. A man who loves his job and loves to win, Kroll has been called a team player, a tough boss, a bully, and an inspiring leader. Bernice Kanner chronicles his odyssey from a small town in Pennsylvania to the Madison Avenue fast track.

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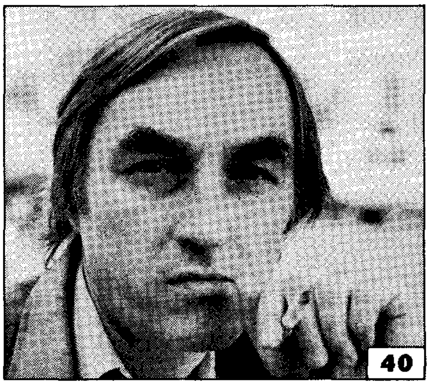

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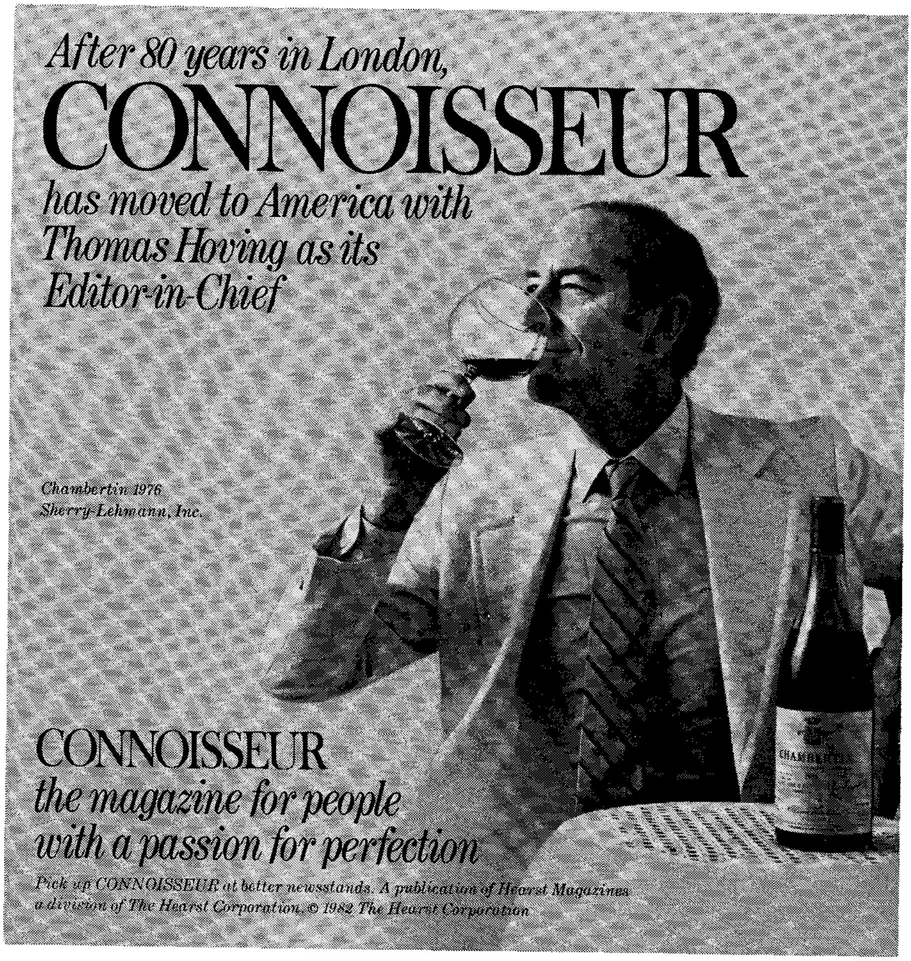
Photographs: left, Timothy Greenfield-Sanders; center, Bob Adelman; right, Joe McNally/Camera 5.



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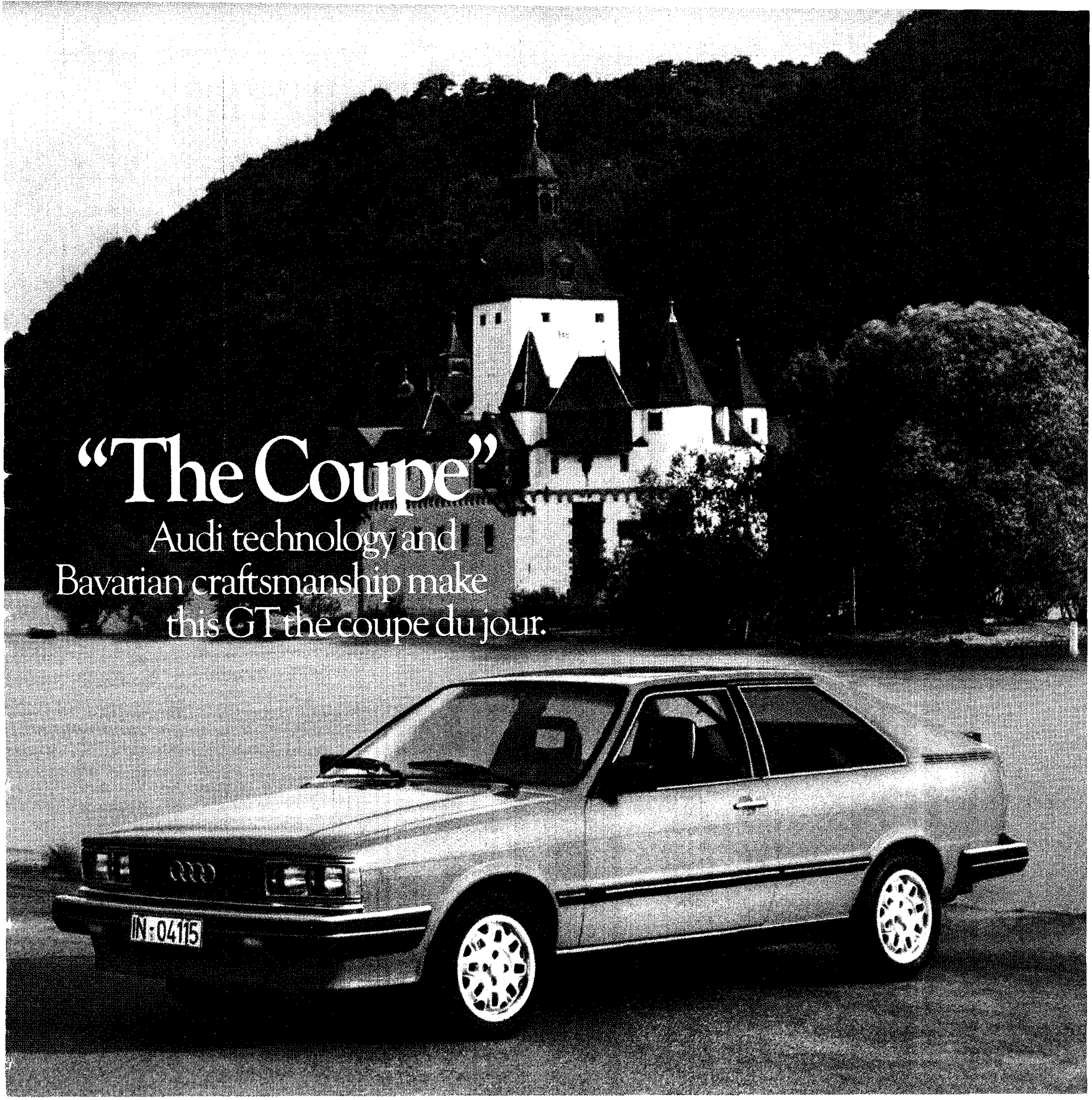

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LETTERS

Letters, We Get Letters

FOR A LONG TIME I HAVE BEEN NOTING the letters from readers who object to the space devoted to this or that subject. I find it interesting that there are so many "enlightened" but exceedingly narrow-minded folks out there. Only their view of what is right, good, or important should prevail. Don't they know that there are, *especially* in a cosmopolitan city like New York, many different realities, each with its own "good," "right," and "important"?

A *good* magazine, such as yours, will inform its readers of many different scenes. Therefore, it seems perfectly appropriate and informative to read about *both* advantaged and disadvantaged children and adults ["Letters," October 18]. Please don't let the prejudices and biases of some readers censor *New York* Magazine for the rest of us.

Joan A. Firester
Port Washington, N.Y.

American Jews and Israel

RABBI ALEXANDER SCHINDLER DOES NOT speak for me. Michael Kramer *most certainly* does not speak for me ["American Jews and Israel: The Schism," October 18]. It's quite easy to love a nation whose heroes, like Superman, fall out of the skies to rescue hostages at Entebbe, and quite another thing to support a nation beleaguered by the media in a world rife with anti-Semitism. The American Jewish community was stunned and appalled by the news from Beirut implicating Israel in the massacre. However, the chest beating and the hand wringing among the Jews must stop, since it serves no purpose. They must go forward as a united group—as a family. In doing so, they will negate the "schism" that Kramer predicts. The schism will never happen, because we know from past experience that all we have is one another.

Shirley Graham
Great Neck, N.Y.

MICHAEL KRAMER REPORTS THAT ISrael's number-one joke today is supposed to be: "One Palestinian in the sea equals pollution; all Palestinians in the sea equals solution." I have just returned from six months in Israel, and I thought I had heard all the current jokes being told, both in Hebrew and in English. This particularly tasteless and disgraceful anecdote I never heard, not even from hard-liners. On the face of it,

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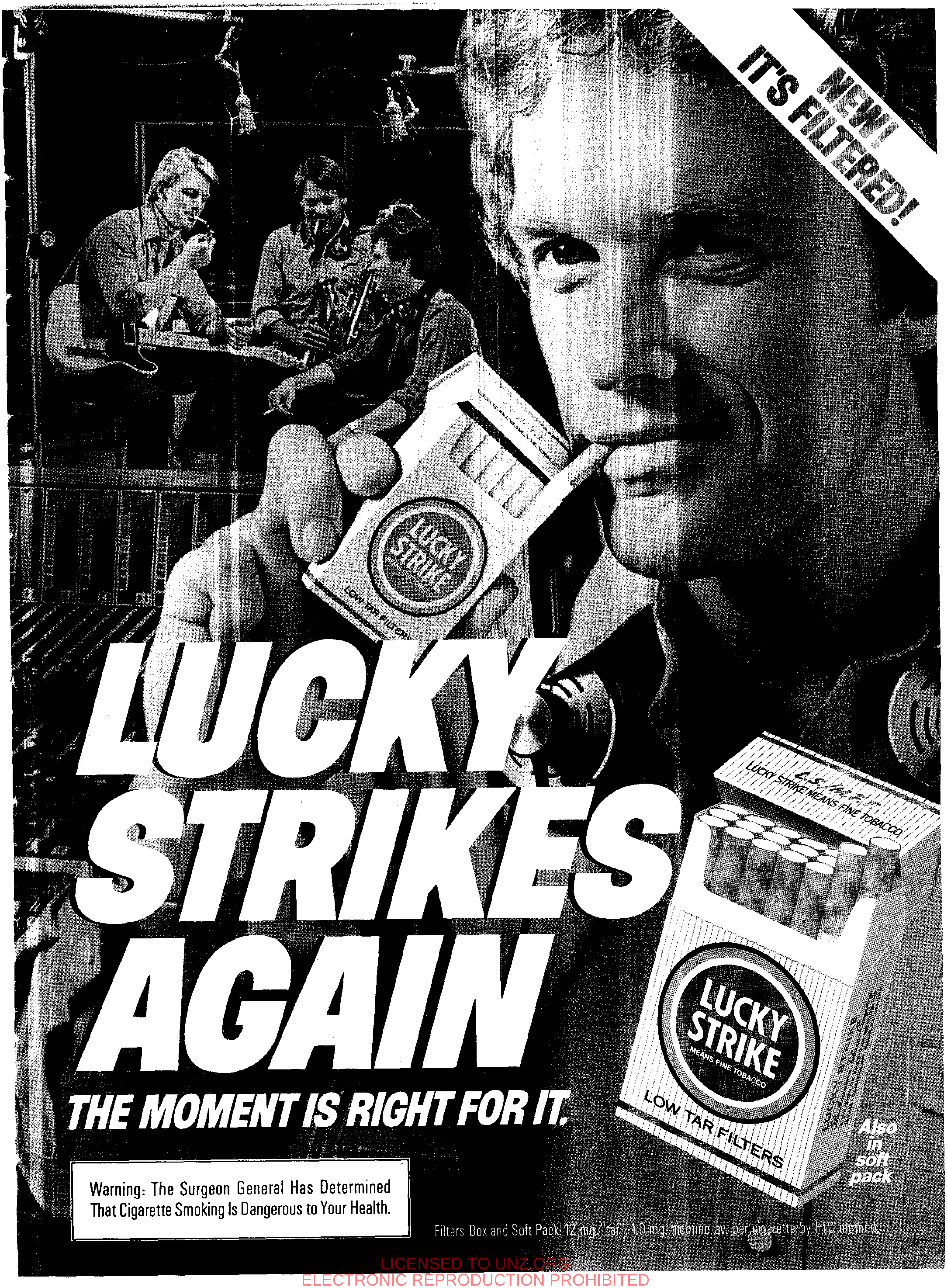
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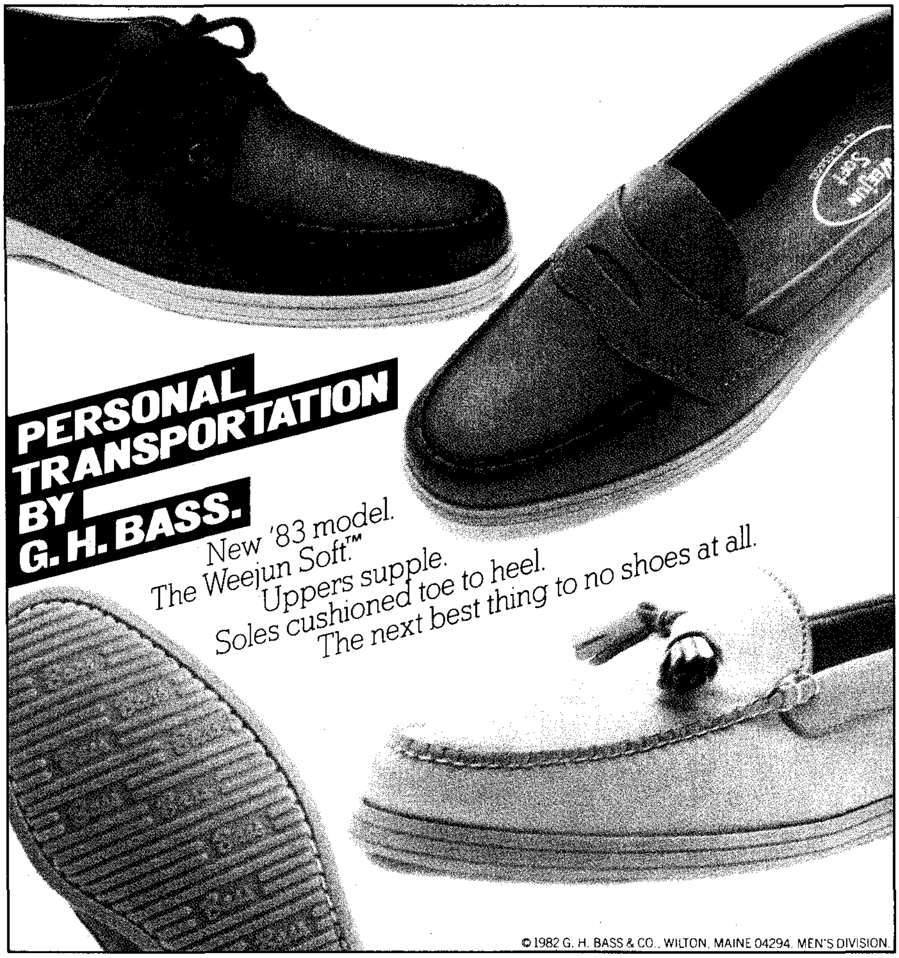
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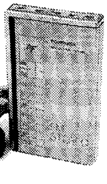

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it is the kind of story that could not be the number-one joke in a country that was convulsed with moral outrage at the thought of even peripheral complicity in the massacre in Beirut.

The jokes that I heard in Israel revolved mostly about Sharon, who was being mocked in one tale for having started the war in Lebanon not for "the peace of the Galilee" but rather for "the glory of Sharon." Even he (and I do not belong to the group of his admirers) has never gone beyond the notion that the solution of the Palestinian problem is in Jordan and certainly not, even in a bad joke, in the sea.

New York carries on its masthead a large number of editors. I suppose that they do more than open the mail and send contributions to the printer. The responsibility for this slander upon Israel rests not upon Mr. Kramer but upon those who let such copy pass.

Rabbi Arthur Hertzberg
Englewood, N.J.

WHEN MICHAEL KRAMER QUOTES SUPporters of Begin telling a snide street joke, he neglects to note that this is virtually the same statement Arab leaders have repeated many times in an official capacity in speaking about Jews throughout Israel's modern history—even when the "Europeanized" ideals were openly being strived for, when it was Israel seeking partition into Arab and Jewish states and constantly offering an olive branch.

It would be naïve to expect that, after facing enemies who have continuously waged political, diplomatic, economic, and military warfare for years, Israelis would be saintly at all times, seeing all sides with equal emotion. This expectation rings especially hollow from those of us living comfortably far away.

Sheldon Dorfman
Manhattan

THE JEWS OF ARAB COUNTRIES HAVE A deep mistrust of Arabs in general, and not Palestinians in particular, for good reason. One must remember that the reason there are so many so-called Arab Jews in Israel is that in many instances they were forcibly expelled from the Arab lands of their origin. You cannot be too indignant over Arab cruelty to other Arabs when you yourself have been subjected to pogroms, incarcerations, hangings, assassinations, and all other types of persecution in all major cities of the Arab countries.

Heskel M. Haddad, M.D.
President, World Organization for
Jews From Arab Countries
Manhattan

THE SURGE IN ANTI-JEWISH FEELING AND expression is due primarily to the recent events in Lebanon, especially in the ref-

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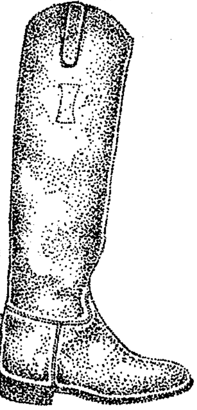

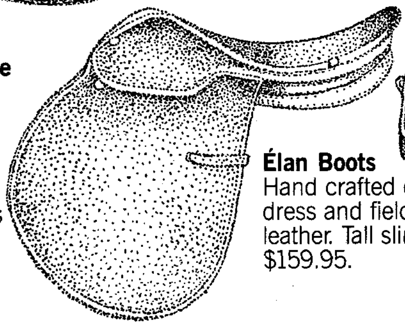

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ugee camps in Beirut. These were in turn the consequence of the militaristic, expansionist, and anti-Palestinian stance of the Begin government. To lay the blame for the worldwide reaction at the door of those American Jews who have publicly criticized that policy is a sham.

If Israel claims to represent not only the citizens of the state of Israel but also the Jews who live outside its borders, then it also has a responsibility to Jews who are citizens of other nations. To expect American Jewish citizens to accept without question everything and anything the leaders of Israel do or fail to do is, especially now, most unrealistic. American citizens, Jews especially, have not only a right but a duty to express their opposition to policies of the Jewish state they consider harmful.

Richard A. Gutman
Queens

THE MIDDLE PICTURE ON PAGE 30 WAS not of Eli Ben-Elissar, chairman of the Knesset's committee on foreign affairs and defense, but of Brigadier General Benjamin Ben-Elizier (retired), former military governor of the West Bank. There is no mistaking the face of a dear friend and true hero of Israel, "Fouad," as he is known at home.

Earl Adler
Manhattan

Dinner, Brazilian-Style

FIRST, THANK YOU FOR THE ARTICLE "Brazil Notes" [by Gael Greene, October 25] and the opportunity to share my life and friends with your readers. I would like to make clear, however, that any "tyranny" brought on by "the constant obligatory entertaining" during my first marriage was totally self-imposed and contributed to the enrichment of my life, since it seemed to me at that time to be the only way to entertain with style. I am happy to have found *my own* style.

Dorthea Winston
Manhattan

A Child's Garden of Nurses

RE "THE CHILD-CARE PERPLEX" [BY JANE J. Young, October 4]: Established in 1938, Star Registry for Nurses, Inc. (47 Plaza Street West, Brooklyn, New York 11217; 622-0100), is just about the oldest nurses' registry in Brooklyn, supplying nurses for the ill and baby nurses to doctors, hospitals, and private patients. We have specially trained baby nurses who take newborn babies home from the hospital and remain for a few days to one or two months, to get the new mother and the family adjusted to the newborn. The rate for this is $55 per day for 24-hour coverage. We also have baby nurses who baby-sit for $3.85 an hour.

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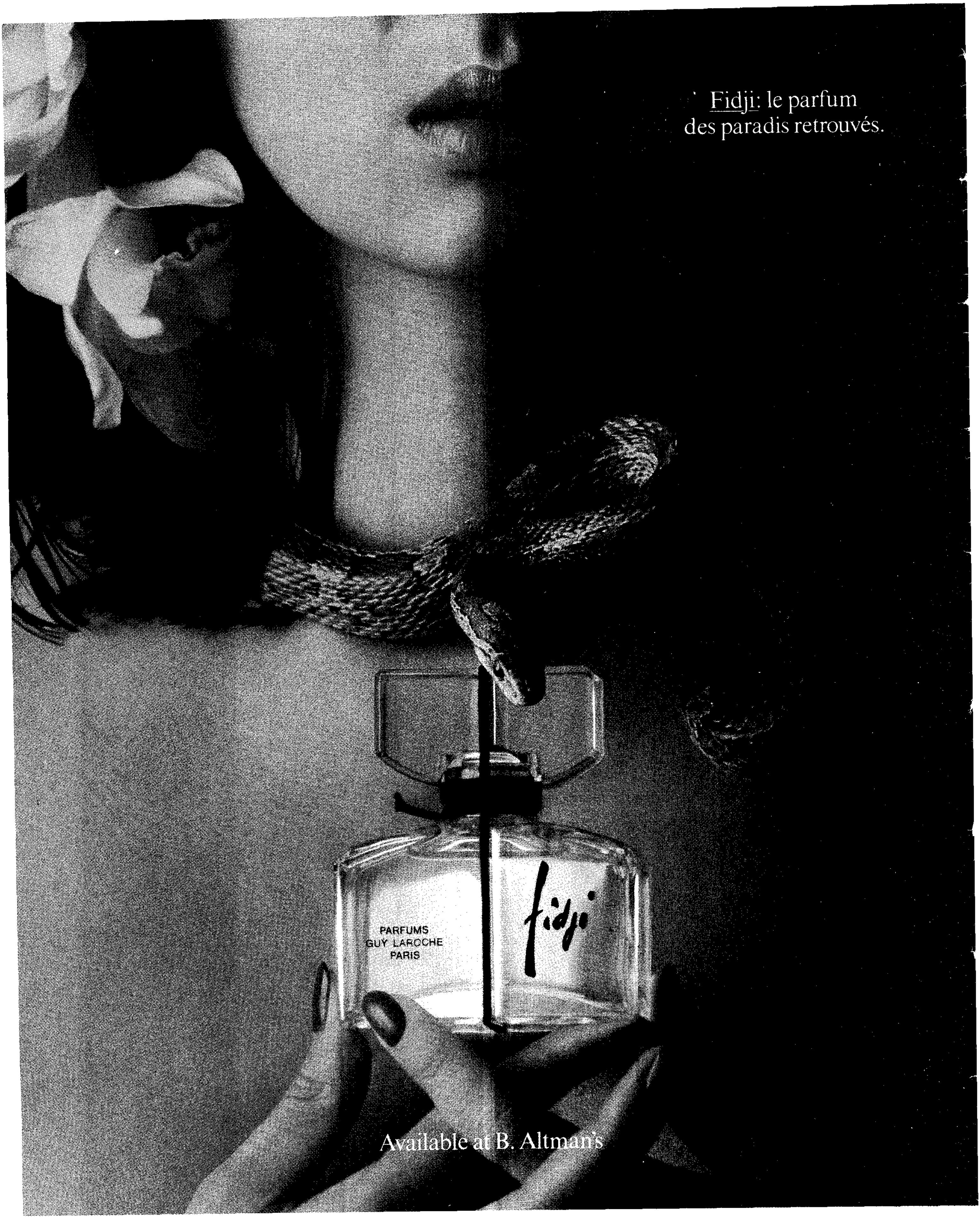
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INTELLIGENCER

White House Press Corps: The Rogue Males

SOME PAN AM FLIGHT ATTENDANTS think the White House press corps has missed a sex-discrimination story in its own backyard.

Only female attendants accompany the group when it uses Pan Am to trail President Reagan, and airline staffers say that's because the reporters — about two-thirds of whom are men— want it that way.

"I was told by a captain that the press corps didn't want males. And they didn't want older, married women, just single, young girls," said Pan Am attendant Liz Gallagher, who has flown with the corps.

Reporters in flight: *Girls only.*

Jeff Kriendler, an airline vice-president, confirmed that the corps had picked out an all-female group of attendants for its trips, but said he didn't know whether single women had been specifically requested. "We would like to change this policy, but the press corps says no," he added.

Though an official of Pan Am's flight attendants' union said "it is discrimination against men," Tom DeFrank, the president of the White House Correspondents Association, was unconcerned. He said it wasn't a board policy, but "maybe a few correspondents made a deal with Pan Am.

"I have a suspicion male flight attendants would not go over well," he continued, "because there are a lot of red-blooded male journalists."

Ron Reagan's Unkindest Cut

WHILE RONALD REAGAN HAS been unleashing James Watt on the wilderness, the president's younger son has been decrying the fate of a pesky city tree.

Last month, Tom Baratta, the owner of Marylou's seafood restaurant, decided to chop down a 40-foot "weed" tree that was growing in the establishment's backyard, beneath the windows of the West 10th Street apartment of Ron Reagan Jr.

"It wasn't healthy, and the Neighborhood Open Space Coalition had suggested replacing it with a fruit tree. But after we cut it down, Ron Reagan came in in a huff," said Baratta. "He cursed at my pregnant wife and said we had no consideration for the neighborhood." Reagan even took his grievance to the block association, said Baratta, but finally cooled down after the restaurateur spent about half an hour making his case.

"I didn't think there would be so much commotion over a weed, but he said he missed it," added Baratta. Reagan didn't return *New York*'s calls.

Is Makarova Defecting from A.B.T.?

NATALIA MAKAROVA'S American Ballet Theatre colleagues may be on the unemployment lines in December because of a labor dispute, but the ballerina will dance on at the Kennedy Center, in Washington, where her company was due to perform.

The A.B.T.'s principal dancer will star in a revival of the musical *On Your Toes,* which opens December 14 for a six-week run at the center's Opera House and is scheduled to move to Broadway in March. The production is a substitute for an A.B.T. engagement that was canceled because of the pay dispute that began in early September.

"Natalia is not doing this to hold a threat over the A.B.T. [management]. It is a wonderful opportunity for her," said the dancer's agent, Catherine Olim. What happens if the strike is settled before *On Your Toes* closes? "Natalia doesn't see any imminent return to work, but they do have a double for her in *On Your Toes,*" said the agent.

Makarova: *Different dance.*

42nd Street Redevelopment May Be Snagged

THE CITY HAS BEEN HAGGLING with a California group that was chosen to build a $400-million market on West 42nd Street, and critics claim this is the first sign that the $1.2-billion plan to redevelop the neighborhood may be impossible to finance.

A source at the Public Development Corporation, the city agency overseeing the project with New York State, said the Morse family, of Los Angeles, and Richard Reinis, its partner in the proposal, owed the city and state "hundreds of thousands of dollars in initial-planning expenses."

Though the group is only one of four developers designated to rebuild the West 42nd Street area, the market—which would run from 40th to 42nd Street on Eighth Avenue—would be opposite another key part of the plan, a 500-room hotel. "Something will have to go on that site to bring us business," said a source at Planning Innovations, one of the proposed hotel's developers. And Robert Brandt, whose Brandt Organization owns theaters in the area, told *New York,* "I think the whole plan is ill-conceived and therefore not financeable. Large-scale redevelopment in this sort of area is inappropriate."

However, the Public Development Corporation source said he was hopeful the city would be able to come to terms with the California group. "It's difficult to raise money in this real-estate market. They're trying to pay less," he added.

BY SHARON CHURCHER

Nixon and Hiss Off Broadway

THOUGH FORMER VICE-PRESIDENT Walter Mondale is readying his 1984 bid for the Oval Office, one of his aides is still preoccupied with Richard Nixon.

Marty Kaplan has co-written *Knights Errant,* a play that takes up the ex-president on one of his more curious suggestions:

"Nixon keeps saying that if you want to understand Watergate you've got to go back and look at the Alger Hiss case," explained the aide, who was Mondale's chief speechwriter at the White House and is now helping out the presidential hopeful part-time. "He regarded Watergate as the revenge of people who resented his prosecuting Hiss."

With collaborator John Hunt, Kaplan has set *Knights Errant* in San Clemente during the period in which the exiled Nixon, living with his wife, Pat, is working on his memoirs. These scenes are intermingled with flashbacks to the Hiss trial. The Nixons will be invited to the drama's Off Broadway opening, in November, along with their old antagonists Hiss and his wife, Priscilla. "They're all going to hear about it, so we might as well be up-front," said Kaplan's press agent.

East 72nd Street: Paradise Lost?

Co-op cul-de-sac: *A tower invasion?*

GEORGE PLIMPTON, FRANCES FitzGerald, and the other owners of an East 72nd Street co-op have hired a former city official to fight developers who, the co-op board claims, want to turn the cul-de-sac into another World Trade Center.

The directors of the co-op, which is made up of adjoining brownstones, are complaining that developer Harry Macklowe has already applied to build a 54-story tower on their side of the block. The property between this site and the co-op has been bought by another developer, Sheldon Solow.

"We've heard he wants to build a similar tower," said co-op treasurer Ronald Spurga. He added that developers have also eyed a garage across the street as a possible site for a third tower.

Through its lawyer, former City Planning Commission chairman Donald Elliott, the co-op board is arguing that any such towers would cause impossible congestion on the block (which dead-ends at the F.D.R. Drive) and might damage the brownstones' foundations.

Macklowe, who is said to be thinking of scaling his plans down, didn't return *New York*'s calls. A spokesman for Solow said, "Any plans he might have are in a state of flux."

Mitchelson Suit Causes Chain Reaction

WHEN THE EX-WIFE OF ROCK musician Peter Criss sued Marvin Mitchelson for malpractice, the divorce lawyer hired Roy Cohn to represent him. But now, in what seems to be an endless chain of claims, Cohn himself seems set to become a defendant.

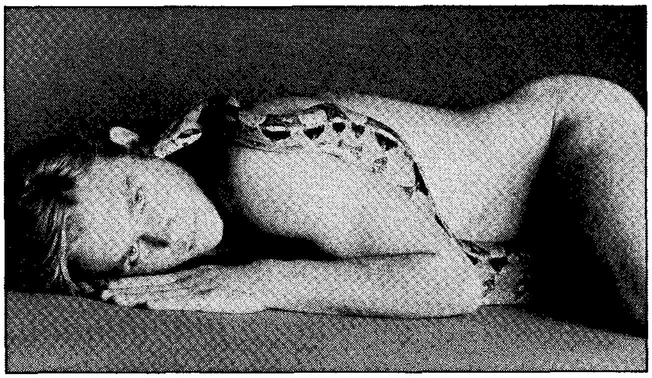
Last year, Lydia Criscuola sued Mitchelson for $5 million in damages over his handling of her 1979 divorce from the former Kiss drummer. Mitchelson argued that if he lost the malpractice suit he should be able to share the liability with Gary Cohen, the lawyer who had gotten him permission to represent Criscuola in Connecticut, where she lived.

So, earlier this year, Mitchelson sued Cohen—and now Cohen has gotten the go-ahead from Federal Judge Henry F. Werker to sue Roy Cohn and his law firm. Cohn and the firm were paid $5,000 by Mitchelson, which they claim was merely for advising him to retain Cohen. So if Mitchelson has to pay damages to Criscuola, and Cohen has to pay damages to Mitchelson, Cohen wants to get the money back from Cohn, Werker said.

"I don't know [Criscuola], I never saw her, I never spoke to her, and this suit's going to end up in the ash can," Cohn said. Still, Werker has stated that Cohn's entanglement in the case may mean Mitchelson will have to hire a new lawyer.

Media Notes From All Over

SOME MEMBERS OF THE League of New York Theatres and Producers are worried that certain drama critics have too much clout. At the league's annual October meeting, president Richard Barr agreed to consider urging the New York *Times* to run chief critic Frank Rich's daily reviews in tandem with a second opinion from another critic. "From seven very strong papers, we're down to three. We need more voices if there's to be a balanced Broadway season," said one producer. But another, who is a league director, was dubious about going to the *Times:* "Yes, there is frustration with the critics," he said. "But with two voices in the paper, you could get doubly killed." . . . *Time* magazine's August photo of teen sex symbol Christopher Atkins covered only by a boa constrictor was apparently too much for the 21-year-old actor's parents to bear. "It was all a mistake. They were very upset," the *Blue Lagoon* star told *New York,* explaining that as a result he has fired Rogers & Cowan, his public-relations agency. The agency said only that Atkins's account had been "put in limbo" following the publication of the picture (a takeoff on Richard Avedon's famous *Vogue* shot of actress Nastassia Kinski). Observers pointed out that not long ago—right before he hired Rogers & Cowan—Atkins sacked another press agent who had argued *against* his nude appearance in the September issue of *Playgirl.*



Atkins: *How reluctant a sex symbol?*

Photographs: top, James Nachtwey/Black Star; bottom, Lynn Goldsmith/L.G.I.

CONFESSIONS OF A REFORMED JADED NEW YORKER

My name is Paul and I am a Jaded New Yorker.

Obviously, I didn't start out that way.
When I first came here I was truly in love with the city.
I couldn't find enough time to explore all its wonders
or to get to know all its fascinating people.
Now I have to admit I didn't love everything.
The winters have always been too harsh.
But that's the way you have to love New York—
for better or for worse.

But somewhere, somehow, the passions cooled.
The traffic got worse. Or so it seemed to me.
They tore down Penn Station and changed Park Avenue.
The plays didn't sound dramatic
and the restaurants didn't sound appetizing.
I changed, too.
I still read the sports page,
but I didn't go out to the Stadium.
I missed entire Broadway seasons.
There were occasional high spots
like the Seagram's Building and Dave DeBusschere,
but it was different
and a lot of the New York excitement was gone.

I'll admit that part of it was over-familiarity.
And part of it was getting older
and being too involved in other things
like business and family.
But a large part of it was
that there really weren't any new New York things
I wanted to do.

Then, in the always-changing life of the city,
some good New York things began to happen.
Some were big:
the air got cleaner,
they spruced up the South Street Seaport,
and started renewal in Central Park.
Some were smaller and more personal:
I really was excited by the King Tut exhibition;
I saw "Pirates" and "Amadeus"
and four other marvelous plays in one winter.
I discovered Mostly Mozart on my own
and friends took me to Windows on the World.

Windows on the World took me by surprise.
I'm not exactly sure what I expected,
but I really wasn't prepared for it.
In the first place, there's that incredible view.
You don't go to Windows on the World just for the view,
but you certainly can't ignore it when you're there.
It's not just how far you can see,
it's *what* you see:
the entire harbor;
the bridges that lead everywhere
from Staten Island to Englewood Cliffs;
and the buildings
(where else can you look down
on the Empire State Building from 107 stories up?)
—you feel like personally thanking William Van Alen
for designing the Chrysler Building,
Harrison & Abramovitz for Rockefeller Center.
And Frédéric Auguste Bartholdi for the Statue of Liberty.
We saw it all from our table,
but this remarkable place is so well-designed
that every table has the view.

Then there's the feeling. New York formal,
like Fifth Avenue used to be in October.
The people were New York:
they dressed like New York people dress,
they talked about the things New York people talk about.
I felt some of the old stirrings.

I drew out the evening as long as I could.
I tried to sort out the feelings I was having
(stopping long enough to order
beef sauteed in wine with shallots
and to admire the choices on their list of
600 wines from all over the world).
I realized that Windows on the World
embodies most of the things that made me
fall in love with New York in the first place:
the style, the spirit, the life.
Up there, there is no such thing as graffiti,
or blaring transistors.
No landlords, no admissions directors.
There's only the essential, beautiful
city of New York.

I'm not saying I'm cured.
It's still one day at a time.
But whenever the litter really starts getting to me,
or the taxes, or the noise—
it's times like the ones I have at Lincoln Center,
the Kool Jazz Festival and
Windows on the World
that keep me from sliding back.

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The National Interest/Michael Kramer

THE GOOD SOLDIER

The president's man: *Bush, with Senator Nicholas Brady (left), stumps for Millicent Fenwick.*

George Bush on the Trail

FINALLY, SOME PEOPLE WERE MAD. George Bush, the quintessential good soldier, began campaigning for Republican candidates right after Labor Day. He has traveled over 40,000 miles, he has appeared at more than 160 events, and he has been to 27 states—some more than once, including New Jersey, where he has tried his best to help Millicent Fenwick defeat her Democratic challenger. "The White House staff tells me where to go," says Bush. "And that's where I go." Or as Bush has said before, "I am a number two and number twos are caught up in what number ones decide in life."

Despite what he calls "this incessant travel," until he reached Stuart, Florida, late last week, Bush hadn't encountered mad people. "Never ever," he said. "It was the first demonstration."

And it wasn't much—about 50 hard hats in a crowd three times that size at the Stuart airport. For the most part, the demonstrators were polite. They screamed "We want jobs" a few times—just enough, in fact, to permit Bush to sermonize about free speech for both sides.

Actually, the demonstration was something of a fraud. The men chanting for "jobs" already had them. They were electrical workers from a nearby nuclear plant. "I know an organized crowd when I see one," yelled Bush to the Stuart audience. "The question this year is new versus old, new versus old. [He repeats a lot.] Do you want to move ahead or listen to a handful of people who failed in the past and want to go backwards?"

Then the familiar statistics. "Inflation was over 12 percent when we came in," said the vice-president. "Now it is down to 4.8 percent—by coincidence the same number as when Jerry Ford left office. And what about those interest rates?"

"We want jobs."

"Hey, listen," shouted Bush. "When we came in, the rates were 21.5 percent. Now they are 12. That's not good enough, but they are coming down, and that means jobs. And inflation down—that means jobs, too. Okay?"

Apparently not. Back came the reply: "We want jobs."

Bush then seemed to remember what he had said at the beginning—that he was talking to an organized crowd. So he proceeded to ignore it, and he took on former vice-president Walter Mondale. "Now, Mondale came up today with some mudslinging," said Bush. "He claimed the president's program was something like Extra-Strength Tylenol. Well that is a sad, low-road approach—to compare a personal tragedy . . . to a program that is turning this country around."

Then, apropos of nothing, except perhaps the continued heckling, Bush sailed into orbit. "Look," continued the vice-president. "There is a new respect for America abroad. Remember the Iran hostages? Well, our planes were being attacked by Libya when we shot them down, and we acted like the United States of America. Now, do you want a president who will act for what we believe in in foreign affairs or do you want somebody who will set the clock back to a soft and weak approach?"

A half-century ago, Franklin Roosevelt said, "Take a method and try it; if it fails, admit it frankly and try another." Ronald Reagan says, "Stay the course." His rationale is simple: Consistency is always easier to defend than correctness. But there is something missing this time around—the easy rhetoric of painlessness that defined the president's race for the job.

During the 1980 campaign, Ronald Reagan said the country could have a 30 percent tax cut, a balanced budget, and substantial defense increases—all without cutting existing domestic spending except for a meager 2 percent worth of "waste, fraud, and abuse."

Well, today inflation *is* down, as George Bush says. But a giant recession must take the credit, along with a glut in oil. Unemployment is at its highest level since the Depression. The tax-rate cuts haven't spurred new investments; rather, they have created huge federal deficits and interest rates that have discouraged investments. And balanced budgets are a thing of the past. The currently estimated accumulated deficits for the Reagan years will outstrip the total since the nation was founded.

Will the elections this week be a referendum on Ronald Reagan? "If we do well, sure," admits George Bush candidly. "If we do poorly, we will say it is just like other off-year elections and it doesn't mean a thing."

But it does. The Reagan presidency could be dead in the water by the end of this week.

Will it be? I am writing before the results come in, so I can only say that from the perspective of a few days away, the '82 elections will probably produce a mixed bag. A good many Republican senators are in trouble—many more than originally predicted—but the G.O.P. will likely retain control of the Senate. In the House, the number of seats lost (and everyone assumes some Republican erosion) will tell the whole

Photographs: Wide World.

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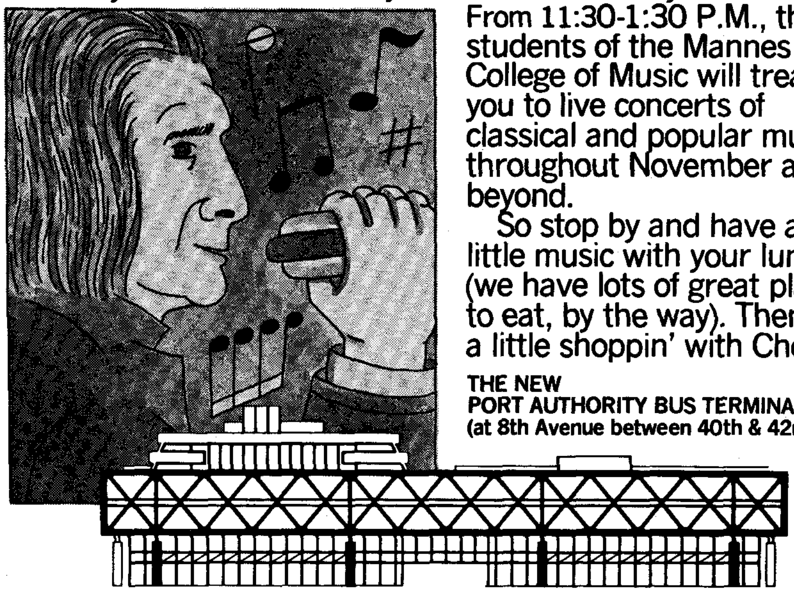

Mannes College music program co-sponsored by the new Leo Lindy's Restaurant, in the North Wing.

story. Any loss of fewer than twenty seats will probably let the president reconstruct the coalition of conservative Democrats and Republicans that proved so effective for the administration during the past two years. Lose more than twenty seats (or lose control of the Senate) and Reagan will look like a lame duck.

Assuming otherwise—that the Republicans maintain some form of working control of Congress—what lies ahead? Speaking aboard Air Force Two last week, George Bush said, "I am not one of those who believe that deficits don't matter. If we don't get a handle on spending, we are in big trouble."

"Getting a handle on spending" means cutting it. The logical place to cut is the Pentagon. But as the vice-president says, "I just don't see big slashes in defense unless we can save some dollars by reorganizing commands. The president just won't cut defense." Which is putting it mildly. Almost every senior White House aide favored major defense cuts last year—but Ronald Reagan wouldn't budge.

"Any chance for a change this time, now that the deficits are even larger?"

"You don't know Ronald Reagan," says George Bush.

The administration will surely try to further cut social programs, and its success will be directly proportional to the election outcome.

Then there are the entitlement programs—and especially that most protected of sacred cows, Social Security. The trust fund on which the Social Security system's pension checks are drawn almost ran out in October. And it is altogether possible that the various insurance funds will go broke in 1984. To correct this situation, either the payroll tax must be raised or some cap will have to be placed on cost-of-living increases. The president says he's against raising the payroll tax; the Democrats say they won't cut the benefits. George Bush says he is waiting for Alan Greenspan. Greenspan was President Ford's chief economic adviser, and he is now heading up a bi-partisan commission that will report—probably by the end of this month—on where cuts should be made. "It has to be bi-partisan," says Bush, aware that neither party wants to take the blame for tinkering with Social Security.

I asked Bush if the administration, which, after all, is in power and is supposed to lead, would press for changes on its own if a bi-partisan consensus can't be reached. He leaned back in his chair as an air-force steward brought him a cup of tea. He started to say something but stopped. He rubbed his eyes, pursed his lips, and stared out the window. "I don't know," said the vice-president. "I don't know." ■

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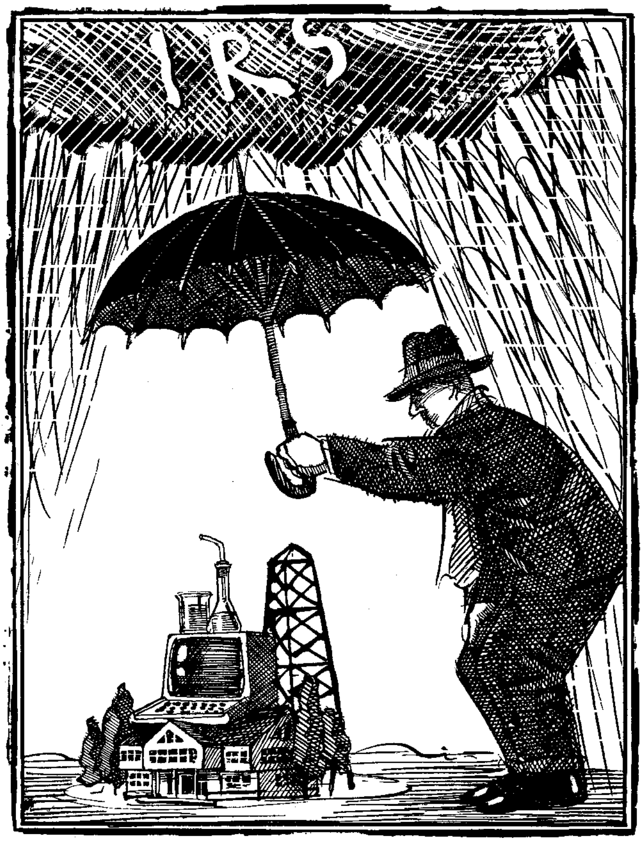
The Bottom Line/Jack Egan

RUNNING FOR SHELTERS

Beyond the Basic Write-Off

THE SILLY SEASON FOR TAX SHELTERS IS fast approaching. As the year winds to an end, wealthy people everywhere are beginning to look desperately for ways to keep as much income as they can from being taxed. Unfortunately, many otherwise sensible individuals will be lured into extremely questionable deals.



Right now is probably the worst time to start looking for a shelter. Most of the best deals were sold in the first half of the year, when all interested high-income investors should have been looking for worthwhile shelters. Much of what will be available in the next few months is leftovers—deals that provide the basic write-off but will probably never produce a real economic return for the purchasers; or exotic arrangements that may be rejected by the Internal Revenue Service when it examines them.

According to Robert A. Stanger, author of *Tax Shelters: The Bottom Line,* a valuable new guide for potential investors, "The proportion of questionable deals increases dramatically later in the year. For one thing, when you're desperate you may buy anything, and are usually offered the opportunity. For another, tax laws favor tax shelter investment early in the year, and many of the good ones have come and gone by Memorial Day. Be careful after Labor Day, avoid the impulse after Thanksgiving and take a vacation after Christmas."

This is typical of the solid advice Stanger provides to investors in this comprehensive look at the do's and don'ts of tax-shelter investing. The book should prove extremely helpful to anyone interested in the subject; it is available from Robert A. Stanger & Company, 623 River Road, Fair Haven, New Jersey 07701, for $32.50. The most popular tax-shelter programs are explained in detail, and useful suggestions are offered on how to evaluate the soundness of any particular tax-shelter deal.

Robert A. Stanger & Company is the country's largest tax-shelter-research firm. Stanger was formerly with Merrill Lynch, as manager of its Tax Incentive Investment Department. One essential piece of advice runs through his book: Unless a tax-shelter deal provides the possibility of making some money down the line, the initial write-off is not a sufficient attraction—only the sleaziest deals promise a write-off that substantially exceeds the basic investment. "Subtle but aggressive tax approaches [i.e., making the most of loopholes] can radically affect the tax losses portrayed but don't change prospects for the business of the partnership one bit," writes Stanger. "The only lasting value is in the asset you buy. So the investment or economic merit of a tax shelter is the most important factor to consider."

Offbeat deals that promise large first-year write-offs may appear attractive, but they are likely to be challenged by the Internal Revenue Service. The I.R.S. has in the last few years become much more active in going after shelters that seem to promise glorious write-offs but don't have legitimate investment potential. "Caution!!! Participating in abusive shelters can be hazardous to your wealth," I.R.S. Commissioner Roscoe Egger warned recently.

Even if a deal that at first appears esoteric or questionable turns out to be legitimate, the investor who puts money in it is probably inviting an audit somewhere down the line. An I.R.S. ruling can be made after several years invalidating earlier write-offs and necessitating payment with steep interest on what are determined to have been improper deductions. Even if it proves to be entirely legitimate, an oddball shelter will probably cause the I.R.S. to flag your return, and that in itself can be expensive as well as bothersome. An audit may turn up other questionable aspects of your tax returns, and the I.R.S. is increasingly bringing cases before the tax courts instead of negotiating settlements directly. That can mean paying for a lawyer on top of all the other trouble you must go through.

Tried-and-true tax shelters that are clearly legitimate in the eyes of the I.R.S. cause the fewest problems. They are also more likely to give the investor a chance to earn real profits beyond the initial tax benefits. Despite the current weakness of the energy markets, Stanger makes a strong case for oil- and gas-drilling ventures in which the sponsor has a good track record.

These are more attractive than they were a year ago. Low oil and gas prices have cut new domestic drilling by 44 percent since the beginning of the year. This in turn has produced a "tremendous dropoff in the rental rate for drilling rigs," Stanger points out. Other costs have also come down. Drilling on leased land has become much less expensive, and the cost of drill pipe is off drastically, too.

"It costs 40 to 50 percent less to drill a well this year than in 1981," says Stanger. "What that means is that you can drill two wells for the price of one." This effectively doubles your chance of realizing a return on an oil-drilling venture. Meanwhile, the return on successful wells has not gone down very much. Oil is selling domestically for about $34 a barrel, $2 less than eighteen months ago. Stanger expects the oil market to tighten up again within the next two years and argues that with about two years needed to get a drilling operation going, "it makes far more sense to drill this year than it did in 1980 or 1981."

He also suggests that investors con-

Illustration by Andrzej Dudzinski.

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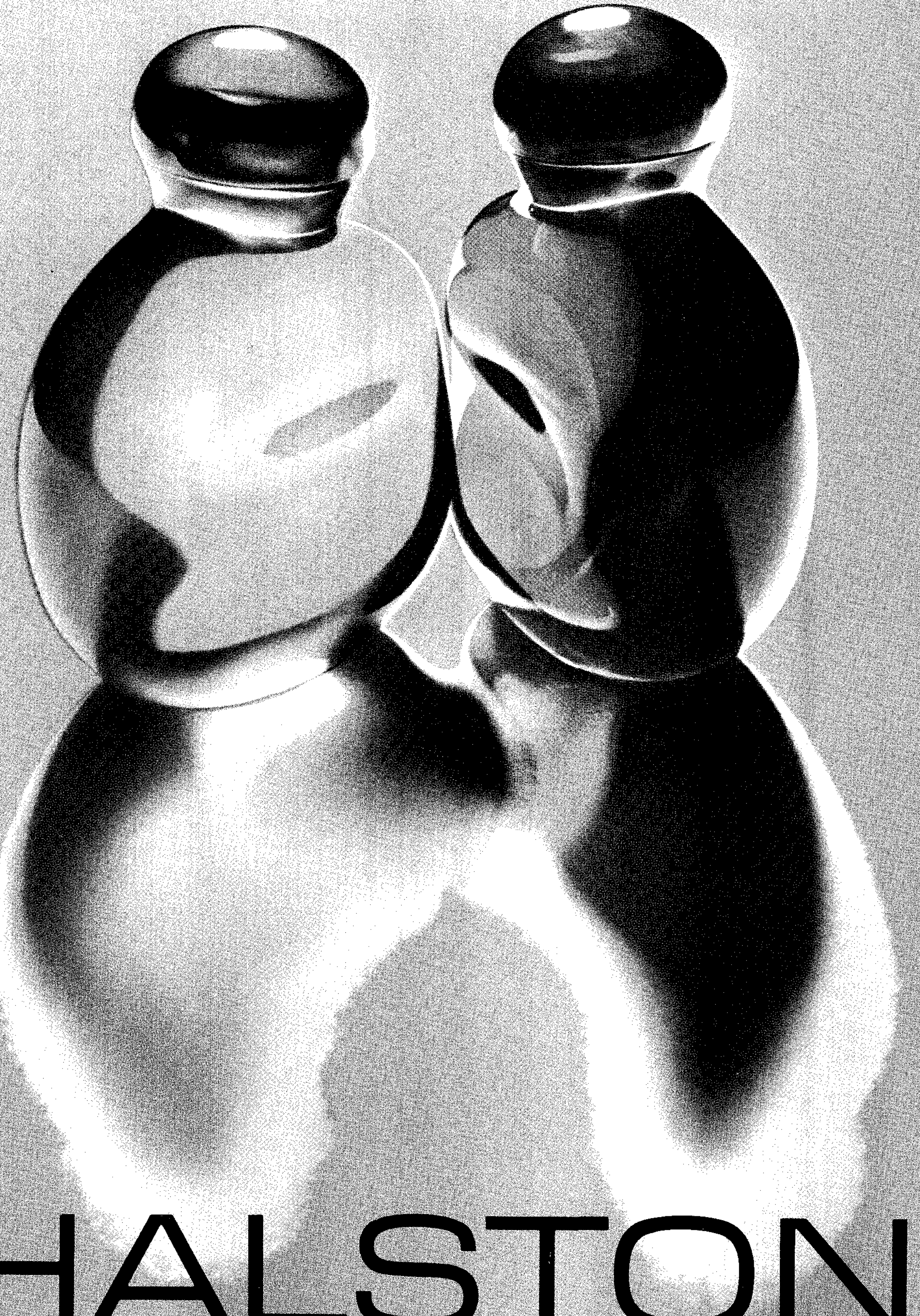

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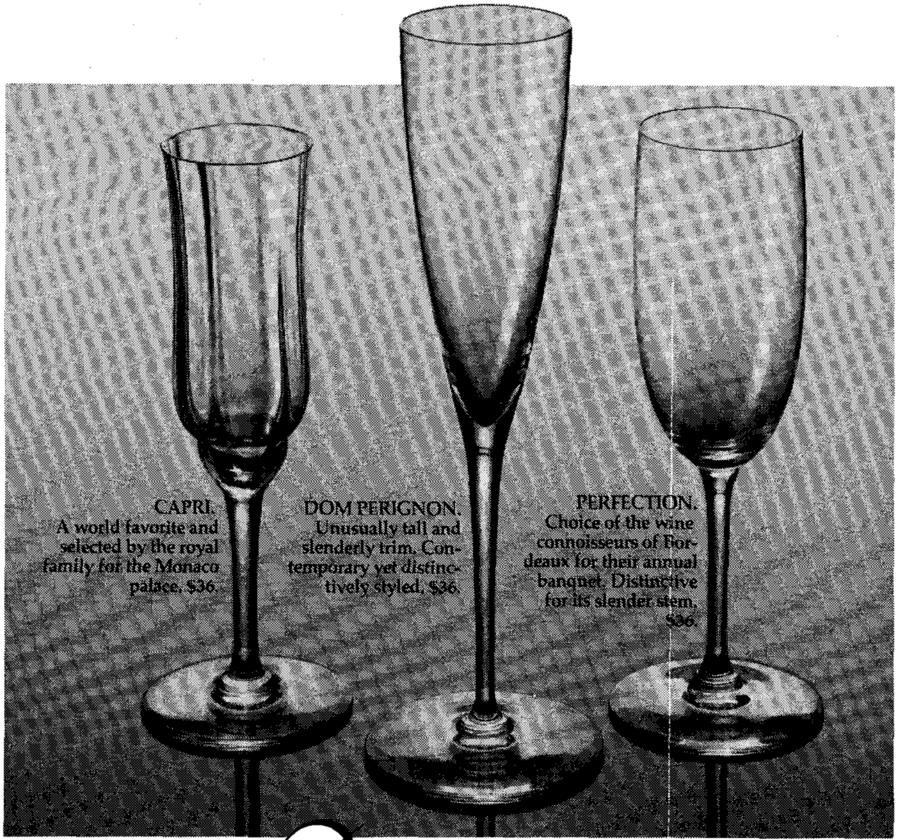
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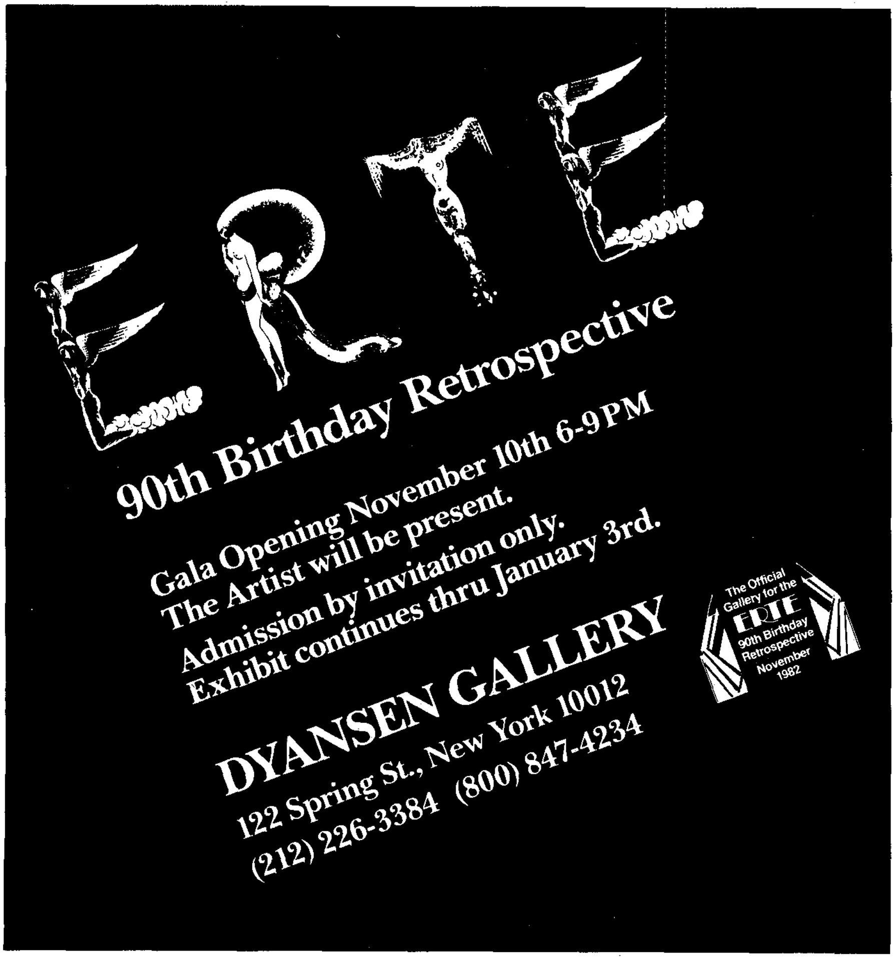

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sider oil-income funds, shelters in which the limited partner owns shares of an array of proven oil reserves. The price of proven reserves in the ground is 60 percent of what it was a year ago. Limited partnerships are available that purchase proven reserves, do the drilling, and pay out the income from production to the participants. These provide no initial write-offs, but profit payouts are partially tax-free.

As for real-estate tax shelters, Stanger is partial to ventures that concentrate on apartments. There is, nationwide, a glut of commercial office space and condominiums, but "the apartment-rental market remains very sound," he says. Thanks to condominium conversions and the destruction of buildings, there are 2 million fewer rental units than four years ago. A recent survey of 140 apartment projects around the country found an average rental price of 41 cents a month per square foot of space. To provide a return on investment, the average new apartment must rent for about 61 cents per square foot. Thus, rentals on existing units should go up steadily, providing rising income to investors in apartment real-estate shelters.

Stanger advises staying away from real-estate deals that involve commercial office space—180 million square feet of prime office space is currently under construction or completed with no tenants signed up. With more than 800 million square feet of office space already in use, this new space may not fill up for three or four years. Stanger expects many of these properties to be sold at distress prices in coming months. "The next year or two may provide tremendous opportunities for buying commercial real estate at fire-sale prices," he says, "but for now I'd avoid this kind of shelter at all costs."

Many people find research-and-development partnerships an especially enticing area, offering substantial first-year write-offs and the chance for earning income taxed as long-term capital gains. They are also quite risky, since the investor is betting on the success or failure of a single invention or piece of new high-tech equipment, and the minimum investment is usually about $150,000—30 times that for some real-estate shelters.

"An R.-and-D. shelter is like an oil-and-gas partnership that only plans to drill a single well," says Stanger—that is one of several drawbacks he perceives in many of these deals. In some cases, there is a pre-set limit on how much income can be realized. And even if an R.-and-D. tax shelter pays off, there's no opportunity to hit the jackpot the way one can in a straight venture-capital play, where the profit potential is usually greater.

Stanger has just done a survey of

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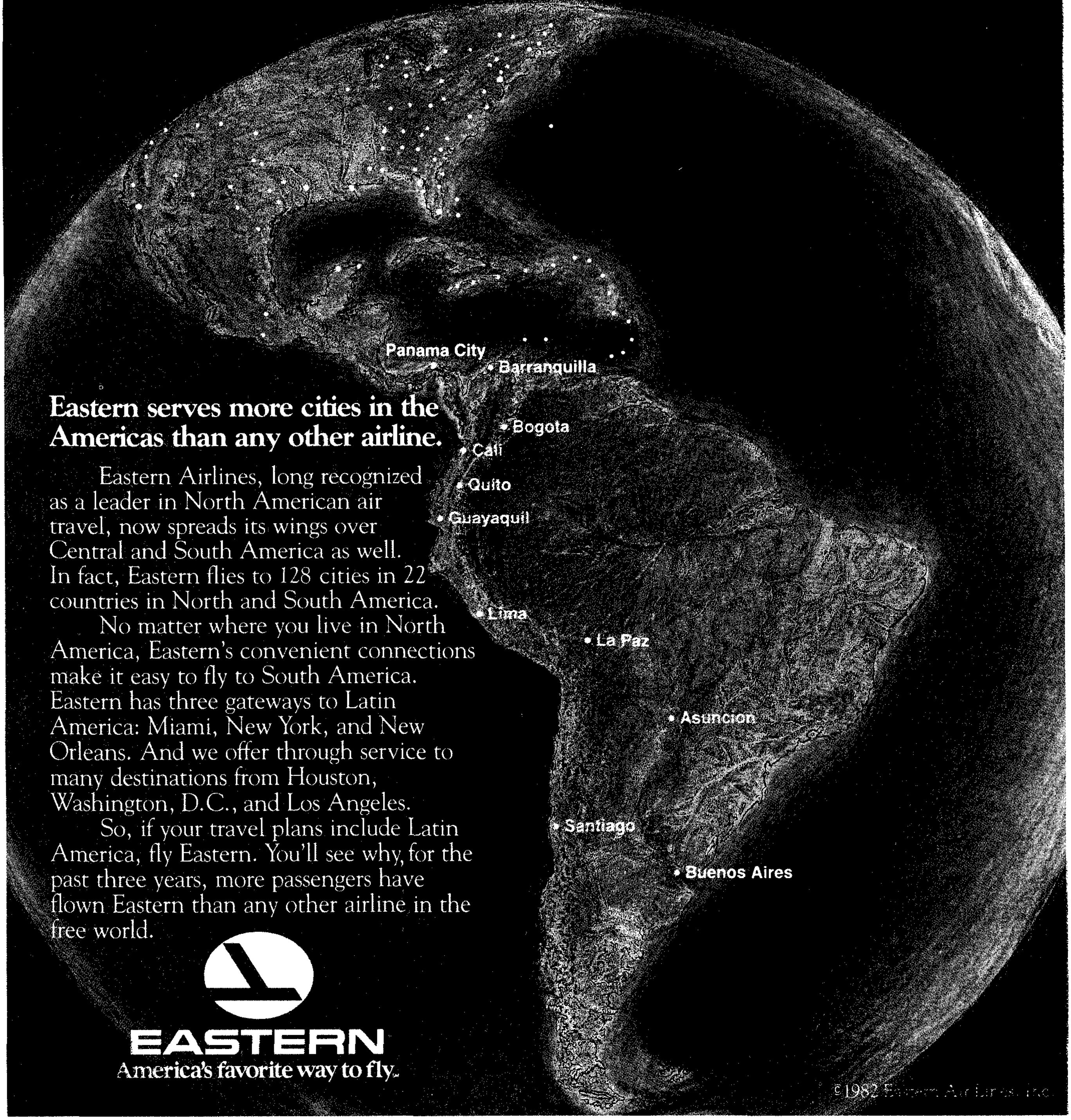
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some recent large R.-and-D. offerings (none of them is still available): Lear Fan Research; two Storage Technology Partners packages; a Control Data venture; Agrigenetics, for a new kind of hybrid-crop seed; and CAD/CAM Partners and Trilogy Computer Development Partners, both computer ventures. The initial fees for investing in them, including brokerage charges, range between 8 and 11 percent of the investment; management fees over the life of the shelters amount to another 10 to 15 percent. Many of the shelters allow a maximum payout of two to three times the original investment, based on a royalty arrangement.

Meanwhile, Stanger suggests that investors keep away from a myriad of much smaller R.-and-D. offerings. It is extremely difficult to evaluate the potential for success of any of them.

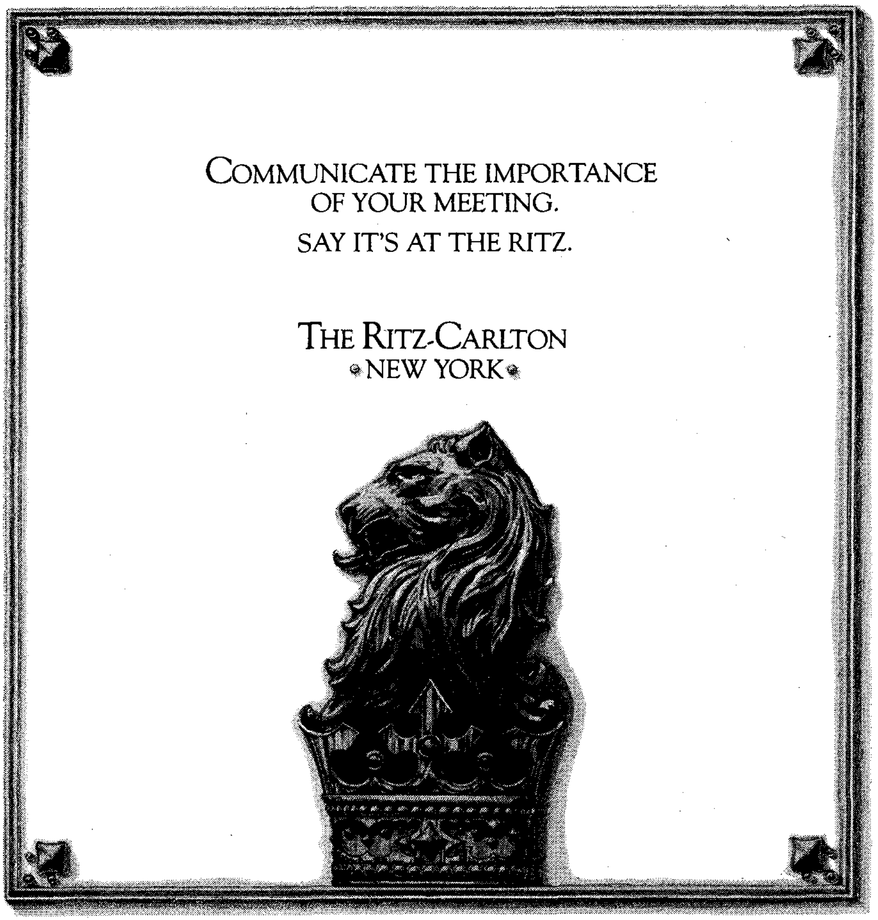
The key to successful investing in most kinds of tax shelters is to diversify by putting money into several shelters over a period of years (this is especially important with R.-and-D. shelters), but it can be quite expensive. An important new development, however, makes it easier—the emergence of R.-and-D. funds, which pool investor dollars, spreading the money over several different partnerships or ventures.

"The fund concept allows investors to spread their risks," writes Arnold G. Rudoff in the October edition of the *Limited Partners Letter,* a monthly newsletter that concentrates on tax shelters. "Hopefully, the few super investments will more than offset the losses which are bound to occur."

One of the most promising of the new funds, according to Rudoff, is Bay Partners, of Mountain View, California, which raised $19 million at the end of 1981 through a private offering handled by Hambrecht & Quist, a San Francisco investment firm that specializes in high-technology companies. Bay Partners seeks long-term gains through equity participation in ventures rather than through royalty income.

First-year write-offs are less than the 90 to 100 percent of initial investment obtainable in most R.-and-D. deals, but this means the fund can hold back some of its capital and provide a second round of financing to the best prospects in its investment pool. This represents "a major step forward in the maturity of R&D partnerships," Rudoff writes. "It overcomes the problems of single product partnerships which may falter due to lack of adequate financing to complete development or to proceed to the marketplace."

The October issue of the newsletter lists the details of several representative R.-and-D. funds. Inquiries should be addressed to *Limited Partners Letter,* Box 1146, Menlo Park, California 94025. ■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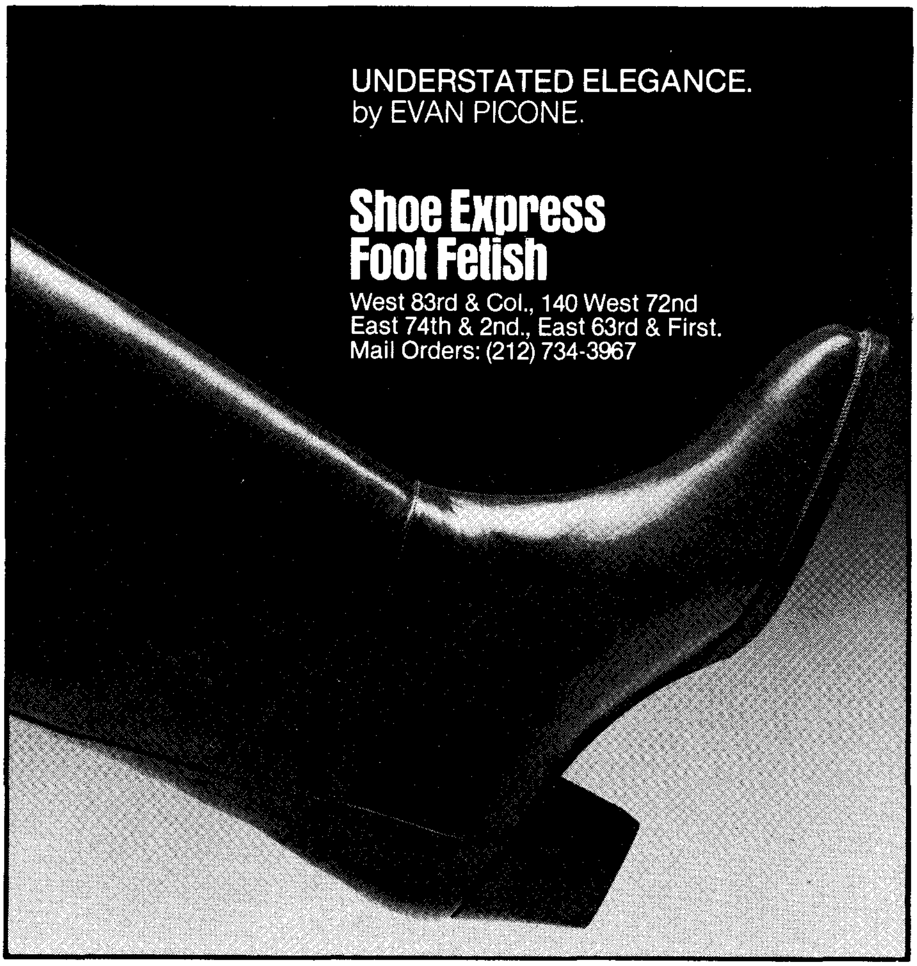
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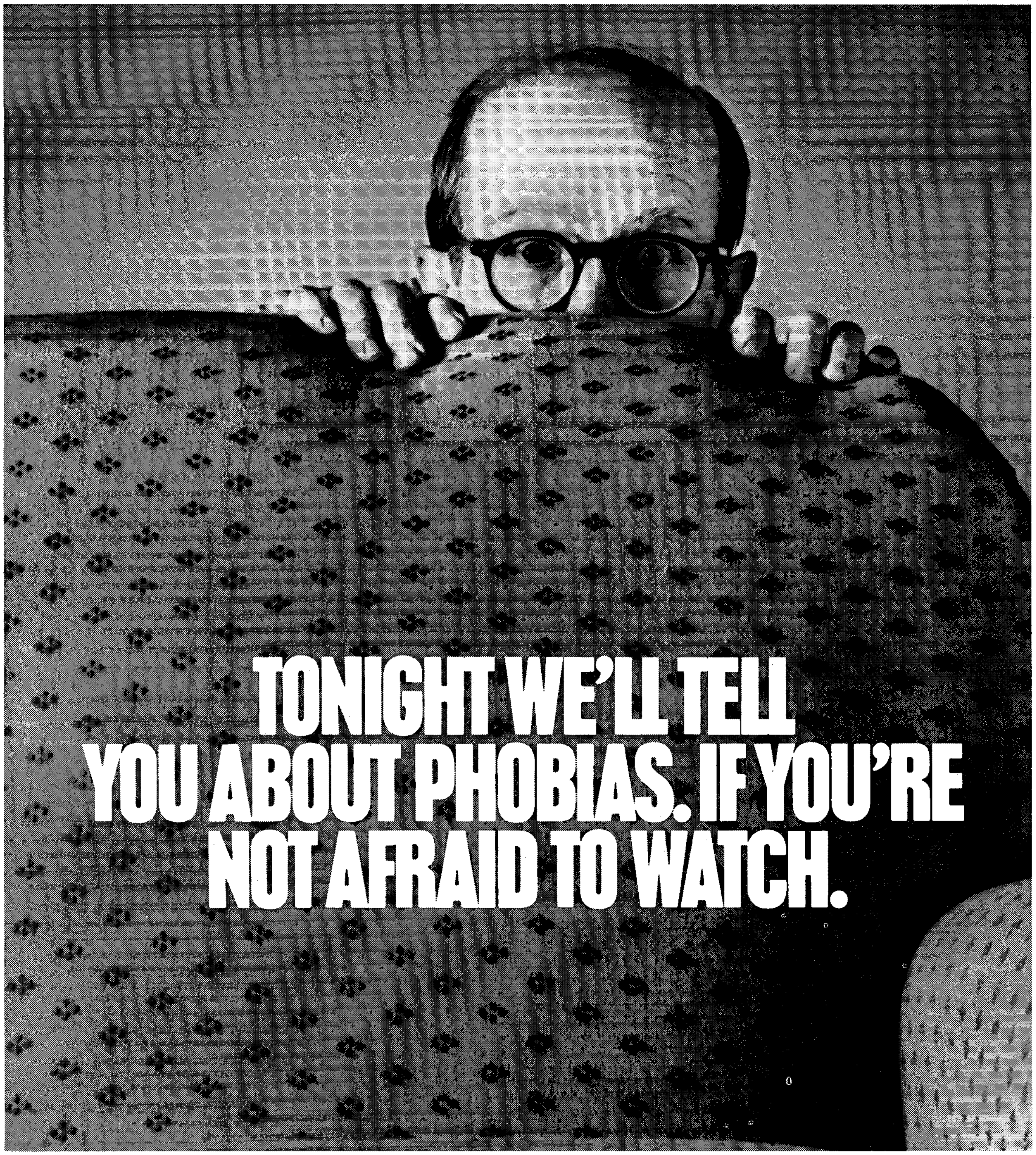
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IN AND AROUND TOWN

By Ruth Gilbert

November 1 through 10

S	M	T	W	T	F	S
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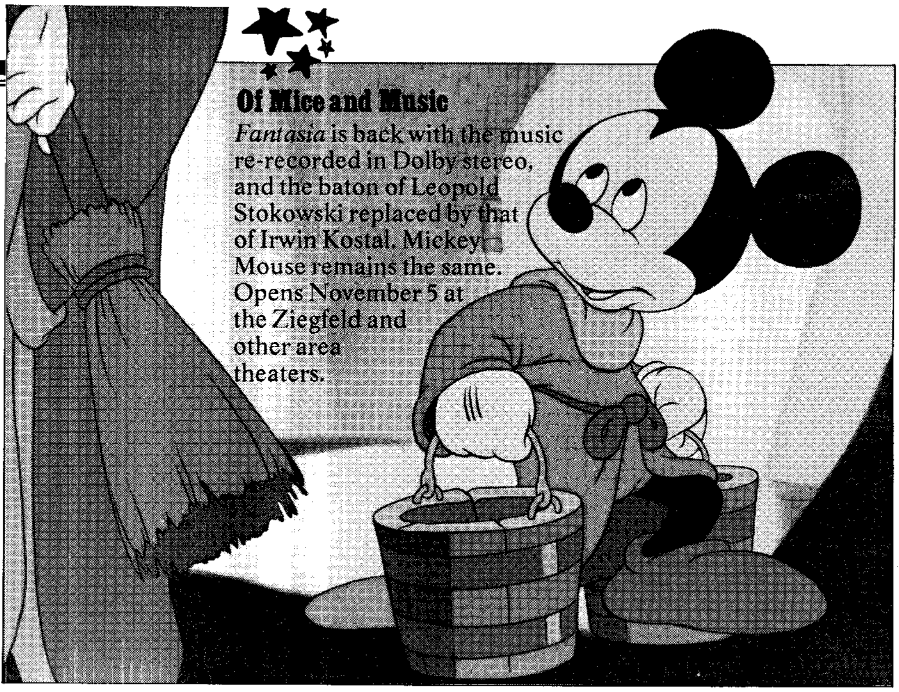
See "A Decade of Cuban Documentary Film: 1972–1982" at the Film Forum, 57 Watts Street, November 3 through 9. Hear singer Fran Warren, doing two sets nightly, at Michael's Pub through November 13. Catch Linda Ronstadt playing Radio City Music Hall November 4 through 9. Or see the Devil himself, taking on the forces of goodness in a battle for the soul of Faust, in Boito's *Mefistofele* at the New York City Opera November 7, 11, and 14.

Georgia Goes To Hawaii

Georgia Engel, who played Ted Knight's sweetly uncomplicated fiancée in *The Mary Tyler Moore Show* for all those years, is now starring in Allan Stratton's *Nurse Jane Goes to Hawaii*, a comedy. It's at Theater in the Park, in Flushing Meadows–Corona Park—call 592-5700.

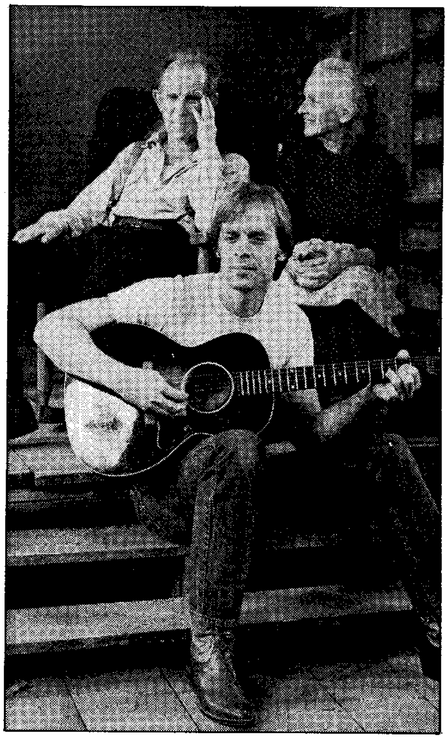


Of Mice and Music

Fantasia is back with the music re-recorded in Dolby stereo, and the baton of Leopold Stokowski replaced by that of Irwin Kostal. Mickey Mouse remains the same. Opens November 5 at the Ziegfeld and other area theaters.

An English Christmas

The Holly and the Ivy, a comedy by Wynyard Browne about a village minister's family Christmas in Norfolk, England, is in previews now and opens November 18 at the Roundabout's Stage Two. Jennifer Harmon and Gwyllum Evans (right) star, and the distinguished Lindsay Anderson directs.



Home in the Hills

Hume Cronyn (top) and Jessica Tandy play an Appalachian-mountain couple and Keith Carradine plays their son, a country-music star, in *Foxfire,* a play with songs based on the Foxfire books. Written by Cronyn and Susan Cooper, it's in previews now and opens November 11 at the Ethel Barrymore.

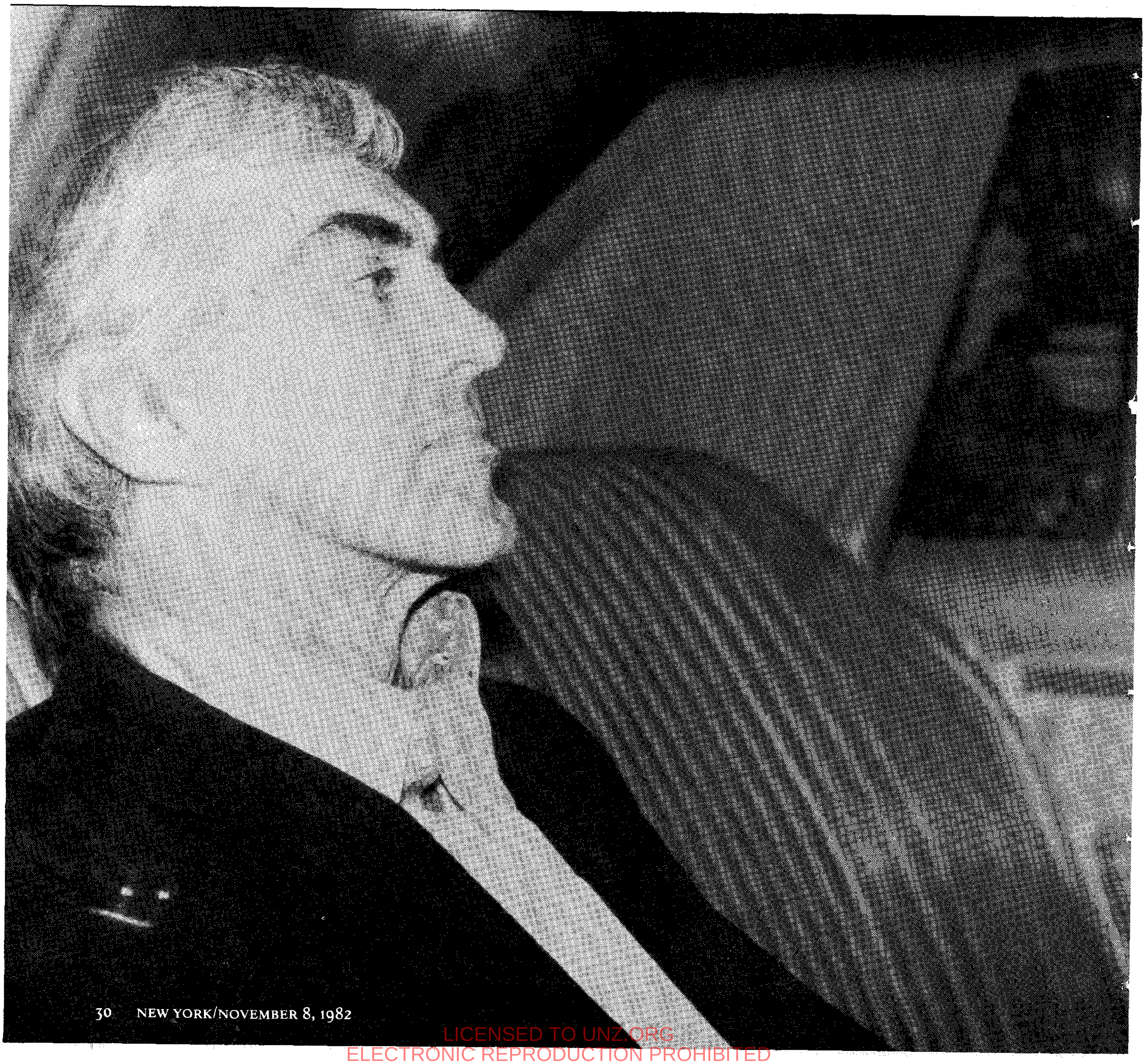
Dynamic Duo

Joan Sutherland (below) returns to the Metropolitan Opera in *Lucia di Lammermoor,* with husband Richard Bonynge (also below) conducting, November 1. Alfredo Kraus sings Edgardo, Pablo Elvira plays Enrico, Paul Plishka is Raimondo, and Sutherland has the title role.

Photographs: top right, © MCMXL by Walt Disney Productions; center right, Martha Swope; bottom left, Carol Rosegg.

The Real De Lorean Story

By Michael Daly



"...He's left a trail of shady deals and shattered lives..."

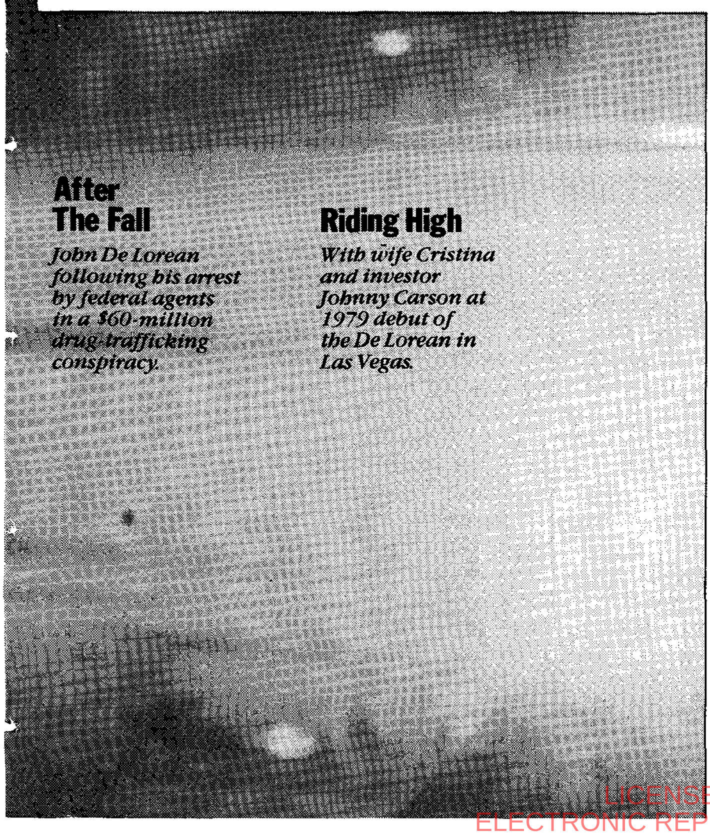
In May of 1980, some of the good citizens of Salmon, Idaho, spoke of forming a lynch mob to string up one John Zachary De Lorean. Most of the nation then knew De Lorean as a glamorous auto executive who had dated Ursula Andress and who had married Cristina Ferrare, the model. In Salmon, De Lorean was known more for his dealings with a rancher named Clark Higley. Following what should have been a simple real-estate transaction, Higley lost more than $1 million and was left broke. To some, De Lorean appeared to be guilty of something approaching theft, and a traditional Salmon remedy for such matters was proposed.

"Some wanted to go back to the old days," Higley says. "I told them you can't do that. This is modern times, you have to go to the law."

Instead of a rope, John De Lorean soon faced a lawsuit. And Clark Higley quickly learned he was not alone in believing that the glamorous John De Lorean was really a con man. Others who had already brought legal action against De Lorean included an inventor named Pete Averea, of Phoenix, Arizona. Averea says he entered into a partnership with De Lorean and ended up paying $440,000 to redeem his own inventions. There was also Gerald Dahlinger, of Wichita, Kansas. Dahlinger owned a Cadillac dealership, and he says he was caught in a financial squeeze play that forced him to watch De Lorean and an associate raid the business for an estimated $250,000.

Riding High

With wife Cristina and investor Johnny Carson at 1979 debut of the De Lorean in Las Vegas.



After The Fall

John De Lorean following his arrest by federal agents in a $60-million drug-trafficking conspiracy.

"He uses the mystique to put the deal together, and then he puts the rape in," Dahlinger says. "The guy is a demon underneath. I tried to tell people, but I gave up talking, because nobody would listen."

Then, a fortnight ago, a video camera planted in Room 501 of the Sheraton Plaza hotel, in Los Angeles, filmed De Lorean hefting a package wrapped in brown paper. Federal agents said the package contained a kilogram of cocaine, and they quoted De Lorean as saying, "This is better than gold." The 57-year-old executive was led from the hotel in handcuffs, and in the days that followed, many people came to see him as a visionary who had bucked the corporate world to build "the ethical car," a maverick who had made a final, desperate effort to save his dream.

In fact, the John De Lorean who emerges from a close examination of his past is a carnivorous operator who has left a trail of lawsuits, questionable deals, and shattered lives. Today, De Lorean's vaunted dream looks more like a sharp maneuver whose dimensions perhaps even he could not have imagined. As he charmed the farmer in Salmon, the inventor in Phoenix, and the car dealer in Wichita, De Lorean then charmed the government in London. The British made a $166.8-million investment that left them with an empty factory on the edge of Belfast worth some $1.7 million. De Lorean made an investment valued in one set of company books at $1 and got a suite on Park Avenue, an estate in New Jersey, and a $15-million company in Utah. He also got more than $1 million in fees and bonuses.

"I'd feel sorry for him and try to help him if he hadn't hurt so many people," says a former associate named Dick Brown. "He does the opposite of what he says. He is everything he says he's against."

In discussing the events that formed his character, John De Lorean speaks of the evening when two classmates at the Nolan Intermediate School invited him home for dinner. The classmates lived in a wealthy neighborhood called Palmer Woods, and in the book *On a Clear Day You Can See General Motors,* De Lorean recalls, "While their house wasn't the biggest in the area, it was the largest I'd ever been in. I remember feeling awkward at dinner, not sure of how to act or eat. The conversation covered some things I'd never heard of, like going to summer camp and traveling on vacations.... I began to realize what things were possible and available in America."

After dinner, the thirteen-year-old De Lorean returned to his family's frame house in a working-class neighborhood near Six Mile Road. His father was a millwright at a Ford foundry who had taken to drink. There were the domestic battles that often accompany drinking, and the mother had finally gone to live with her family in Los Angeles. De Lorean and his three brothers were shuttled between the mother, in California, and the father, in Detroit.

The following year, De Lorean was admitted to Cass Tech, a high school for honor students. He graduated and won a scholarship to the Lawrence Institute of Technology. He supported himself by playing saxophone in a dance band from 8 P.M. to 2 A.M., and he was up early for class. His father's life in the foundry had apparently left him with little love for

Photograph by Mike Sergieff/Picture Group; inset, Ron Galella.

“. . .Trying to match the hot, young GTO image, De Lorean

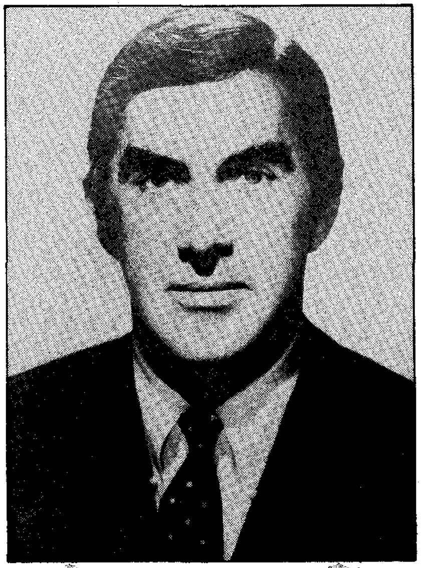
the automobile industry, and after graduation De Lorean took a job selling life insurance. At first, he had to circle a block for as long as an hour before he worked up the nerve to ring a doorbell. Then, as he overcame his shyness, he proved to be a natural salesman. In ten months, he peddled some $850,000 in policies, and the company awarded him a trip to Bermuda.

But in Detroit there is only one business for a young man of ambition. At that time, one of De Lorean's uncles was working in the experimental section at the Chrysler Institute, an engineering school in Detroit. With the uncle's help, De Lorean was admitted. In 1952, he was graduated with a degree in automotive engineering, and he went to work for Chrysler. Faced with a long apprenticeship there, he jumped to the research-and-development section at the Packard Motor Car Company.

On September 7, 1956, De Lorean went to work for the Pontiac division of the General Motors Corporation. He quickly became indistinguishable from hundreds of other automobile executives. He was married to a former secretary who was attractive in a nice way and he lived in a suburban home and he played golf at the Bloomfield Hills Country Club. Semon “Bunkie” Knudsen, who was then general manager of Pontiac, recalls, “John was a typical bright, young engineer on the rise at General Motors.”

In 1961, De Lorean was promoted to chief engineer of Pontiac. Three years later, Pontiac came out with the first of the “muscle cars,” the GTO. A group known as Ronny & the Daytonas recorded a song called “G.T.O.,” which sold over a million copies, and the car became one of General Motors' hottest products. De Lorean was made general manager, and he started to listen to rock 'n' roll with the hope it would inspire another big-selling car.

At a dinner for Mayor Jerome Cavanagh, of Detroit, De Lorean was seated across from Bill Haddad, one of the founders of the Peace Corps. While Cavanagh kicked him under the table, Haddad suggested that General Motors was run by “Neanderthals” who did not understand the workings of Washington or Japan or any place on earth outside Detroit. The next day, Haddad received a telephone call from De Lorean. Haddad remembers, “He said, ‘I didn't understand what you were talking about. Could you explain it?’ ”



■ Corporate Image ■

For a while De Lorean was a perfect G.M. executive.

■ Young Love ■

De Lorean, 43, with bride-to-be Kelly Harmon, 20.

Sometime later, Haddad met De Lorean and his wife for dinner. “He seemed to be searching,” Haddad says. “He was not very worldly. It was one of the most boring dinners I've ever had.”

With his new position, De Lorean was required to travel to dealerships across the country. He began spending much of his time in California, and his associates in Detroit started to notice changes in this man who had always been the perfect executive. Apparently trying to match the hot, young image of the GTO, De Lorean worked off 60 pounds and dyed his hair. He had a face-lift.

“When he became a general manager, he started traveling, and he liked the California life-style, which is certainly somewhat different than General Motors,” Knudsen says.

In 1969, De Lorean was placed in charge of Chevrolet, the largest of the corporation's car divisions. That same year, he divorced his middle-aged wife. In June, he married twenty-year-old Kelly Harmon, the daughter of football player Tom Harmon. Bunkie Knudsen was the best man. One friend remembers, “Kelly said that right after they were married she found a photograph and asked De Lorean who it was. He told her it was him before he had [cosmetic] surgery.” The couple moved into a Colonial mansion in Bloomfield Hills. They adopted a son and named him Zachary, after De Lorean's father.

After three years among the matrons of Bloomfield Hills, Kelly Harmon headed back to Los Angeles. At the lawyer's office where he was working out the details of his divorce, De Lorean met Cristina Ferrare. Then 22, Ferrare was the daughter of a California butcher. She had started modeling when she was a teenager, and she had become the face of choice at *Harper's Bazaar*. That day, she was visiting the attorney on business of her own. A friend who saw the couple on their second date remembers that De Lorean seemed to be very much in love.

“As John was unsophisticated, Cristina was sophisticated,” the friend says.

By then, De Lorean had become involved with somebody who was teaching him a different sort of sophistication. At the time, the biggest dealership of De Lorean's division was Williams Chevrolet, of Norwalk, California. The general manager there was a man named Roy Nesseth. In a civil suit filed against him in Southern California, Nesseth is termed “the best auto salesman and closer in the field.” He is also described as an “extreme and experienced evader of just debts.”

That suit, which is pending, developed from one of Nesseth's sidelines, the supervision of the business affairs of

Photographs: U.P.I.

lost 60 pounds, dyed his hair, and had a face-lift. . ."

a wealthy widow named Hazel Dean. In 1968, Dean had suffered a heart attack and retained Nesseth to watch over a small empire that included a redwood sawmill, a ranch, a thoroughbred-horse farm that employed former Dodger Don Drysdale, a considerable art collection, a home in Palm Springs, and an apartment on Alta Loma Drive, in Beverly Hills. A few months after she retired to Palm Springs, Dean began to suspect that something was wrong. She sued, claiming Nesseth had defrauded her of property worth several million dollars. She says she learned that those who had been staying at her apartment on Alta Loma included John De Lorean.

"He [Nesseth] has no assets listed, titled, or recorded in his name," Dean's attorney, John Thomas, says in court papers. "Yet, Roy Nesseth enjoys a high standard of living and, I allege upon information and belief, earns very large amounts of money and has significant assets, all of which are deeply hidden from his creditors."

Back in Detroit, there were rumblings at General Motors that De Lorean was living more like a movie star than an executive. There were complaints that he spent too much of his time traveling. He racked up a $25,000 expense account in a single year, and he was asked to reimburse the corporation $8,000. He reportedly instructed the Campbell-Ewald advertising firm to print, on the company tab, color posters of himself and Zachary. He then mailed the posters out as Christmas cards. A Detroit gossip columnist ran an item reporting that De Lorean had ordered the G.M. Tech Center to build him a $60,000 custom Chevrolet limousine. De Lorean said the car was only a promotional gimmick, and he instructed the shop to cut it into scrap.

"There's no doubt that he developed a great ego," Knudsen says. "He figured there wasn't anything he couldn't do."

On April Fools' Day of 1973, De Lorean flew to New York to meet with Richard Gerstenberg, the chairman of General Motors. When he left Gerstenberg's office, De Lorean was no longer with General Motors. De Lorean portrayed himself as the man who had "fired G.M.," later saying, "I stood up for what I believed. . . . I have never worried about money. I do things for themselves." He appeared on the Johnny Carson show and said that he had decided to spend a year as an unsalaried head of the National Alliance for Business, an organization devoted to promoting employment for the disadvantaged. He did not mention that General Motors had agreed to pay him $200,000 for this year. Each month, a G.M. executive named Waldo McNaught was sending De Lorean a check for $15,000.

"I knew it was not a work of charity on his part," McNaught says. "I think there had been many instances when John had a convenient memory of things."

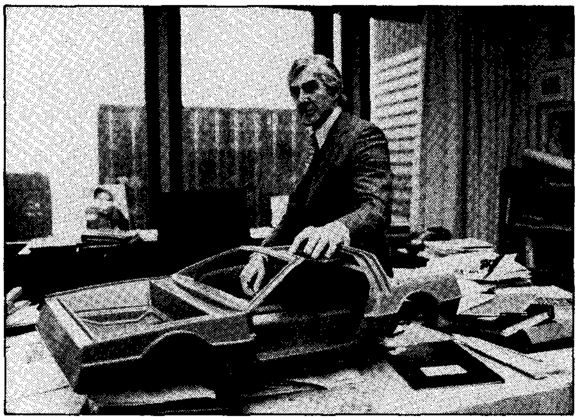
ON MAY 8, DE LOREAN MARRIED CRISTINA FERRARE, and his public image took on added dazzle. He sold the Colonial mansion and moved into a Tudor mansion. He purchased a retreat outside San Diego and installed a hot tub for eight. He picked up a part-interest in the San Diego Chargers and a piece of the New York Yankees. He socialized with Herb Siegel, the chairman of Chris-Craft, and David Mahoney, the head of Norton Simon. And in newspapers and magazines everywhere, John De Lorean was celebrated as a man who had bucked the system and won. Not until late last year, when Hillel Levin, of *Monthly Detroit*, detailed the entrepreneur's dealings, did another picture of John De Lorean begin to emerge in this country.

In 1974, a friend suggested to the inventor named Pete Averea that he had been impressed by several articles he had read about De Lorean. Averea is a Phoenix mechanic who had developed a cooling system, a radiator cap, and several other automotive devices in his garage. The friend suggested that Averea solicit De Lorean's help in marketing several patents. After several telephone calls, De Lorean flew to Phoenix. Averea says, "My friend and I stood around in awe. Here was God. He was everything they said he was in the publications. He was fantastic, he was a success."

Two weeks later, Averea assigned De Lorean full rights to his patents. De Lorean set up a company called Saf-Guard Systems, which he said would produce and market the devices. To help finance the project, De Lorean took out a $200,000 loan from the Celanese Corporation. And Pete Averea figured that all the hours he had spent tinkering in his garage would now make him a wealthy man.

Then Averea began hearing that De Lorean was taking quick settlements from companies that had infringed on the patents. The total allegedly approached $500,000, and Averea says he did not receive a single royalty check. When Averea confronted De Lorean, he was still unable to see any evil intent in the only celebrity he had ever known. "I told him what a lousy businessman he was," Averea says. "I hit the table, and De Lorean sank in his chair and agreed with me."

In December of 1975, Roy Nesseth arrived in Phoenix and, according to Averea, announced that he had acquired Saf-Guard Systems and the rights to the patents for $1. Averea remembers, "He said, 'You're not dealing with Mr. De Lorean anymore, you're dealing with me.' " Averea filed suit. Averea says he discovered that Nesseth had no identifiable assets and that his residence in Huntington Harbor, California, was owned by John De Lorean.



The Wings of Man

De Lorean with his dream car.

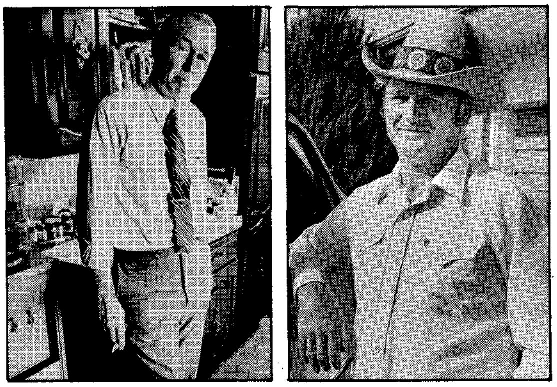
And like many of those who had legal dealings with De Lorean and Nesseth, Averea began to believe that part of their strategy was to wear opponents down in court. Several times De Lorean and Nesseth apparently failed to pay their attorneys. The attorneys then quit, and the proceedings had to be delayed until other counsel was obtained. Soon, Averea's legal bills reached $250,000. Averea says, "It was obvious to me I would never get out of court in fifteen years." He finally agreed to pay $440,000 for the return of his patents.

"My patents are part of my brain," Averea says. "They're not supposed to be able to steal your brain."

The same year he sold Saf-Guard for $1, De Lorean enlisted Nesseth's help in putting a ranch in Idaho on the market. De Lorean had purchased the ranch four years before from a realtor who knew Tom Harmon. In those days De Lorean and Kelly Harmon had talked about setting up a camp for children from the ghetto. Now De Lorean and

Photograph by S. Karin Epstein/Camera 5.

“. . .‘I’d rather deal with the Mafia,’ said a businessman



The Losers

Pete Averea and Clark Higley (right).

Nesseth prepared to use the ranch to stage another deal.

This time they dealt with a farmer named Clark Higley. Years before, Higley had built a small homestead into a 500-acre potato farm. With the profits, he had bought a $125,000 house on the Snake River and his wife had opened two boutiques. At the time he first met with Nesseth and De Lorean, Higley had the simple notion of buying a place big enough to support his two sons and their families. Nesseth proved as good at selling a ranch as at unloading cars. De Lorean proved at least as persuasive as Nesseth.

“They mesmerize you,” Higley says. “They tell you everything they want you to hear. They say they’ll work with you and they take you to dinner and they treat you super-good.”

As Higley tells it, De Lorean suggested they could get a tax break if they avoided a direct sale and Higley instead rented the ranch with an option to buy. Higley says De Lorean then persuaded him to exchange the potato farm and $300,000 for 1,100 head of cattle and ranch equipment. After he learned that the cattle were mortgaged at two banks, Higley met with De Lorean at the Boise airport. He remembers De Lorean saying, “Clark, I’ll get this all straightened out.”

Over the next two years, Higley paid $375,000 in rent. Then he learned that De Lorean had failed to meet the payments on the $1.1-million mortgage he had taken out on the ranch. The insurance company that held the mortgage seized the ranch, and Higley was evicted. De Lorean stepped in and, as permitted under Idaho law, bought the foreclosed ranch from the insurance company. He resold the place at a profit of $1-million. He had already sold Higley’s potato farm for $800,000. Higley was left without a cow. The ensuing legal action is still unresolved.

“I started fighting with De Lorean, and every time I turned around I was in court,” Higley says. “I couldn’t work, I couldn’t farm, I couldn’t do anything but go to court. They took everything we had, and we’re down to zero.”

A YEAR AFTER HE BEGAN HIS DEALINGS WITH HIGLEY, De Lorean came across a Wichita man named Gerald Dahlinger. Dahlinger had started as a manager for a car-leasing company. He met two men who were starting a fast-food chain called Pizza Hut. Dahlinger picked up the Florida franchise for $1,500. He eventually came away with $450,000. He put the money into a Pontiac dealership, which he later expanded to include Cadillacs.

When the recession of 1975 hit, Dahlinger began slipping into debt, principally to the Kansas State Bank. Early the next year, he received a call from the bank, informing him that John De Lorean was interested in taking over the dealership. The president of the bank, J. V. Lentell, remembers, “Jerry was bust and De Lorean was the only one on the scene.” Dahlinger first met Nesseth, who initially impressed him as “Mr. Personality.” Dahlinger later met De Lorean himself. Dahlinger says, “The best charmer I’ve ever run across. He’s good. He’s really good.”

Then came a second call from the bank. Dahlinger says he was instructed to go through with the sale. He remembers, “The bank said, ‘Do it by 5 P.M. or we’ll put a lock on your door.’ I didn’t have a hell of a lot of choice in the matter.” Dahlinger agreed to sell his business for $80,000, to be paid in monthly installments of $4,000. Until the final payment, Dahlinger was to keep the dealership in his name and help Nesseth run the business.

“De Lorean said he didn’t want his name on the franchise, because he had some people who were less than friendly at G.M.,” J. V. Lentell says.

As Dahlinger tells it, one of Nesseth’s first moves was to take out an American Express card in the name of Dahlinger Pontiac-Cadillac. He ran up as much as $2,000 a month in a spree that included shipments of Dom Pérignon champagne.

Dahlinger says, “Hell, there ain’t a bottle of Dom Pérignon champagne in the city of Wichita. But he had to have it.”

Over the months that followed, Dahlinger began to notice something odd about the checks that came through the office. Dahlinger claims that Nesseth wrote a dealership check of something like $30,000 to Saf-Guard Systems, the firm De Lorean had set up to market Pete Averea’s inventions. De Lorean, Dahlinger maintains, issued a $30,000 Saf-Guard check to Dahlinger Pontiac-Cadillac. Dahlinger suspected they were kiting checks to drain cash from the two firms without leaving a trace on the books. Dahlinger says, “They kept the checks up in the air all the time, and the amounts kept getting larger and larger.”

Three times Dahlinger went to the Kansas State Bank to report what he had seen. Dahlinger says, “The bank said, ‘You’re out of the picture, forget it.’ I could see what was going on, and nobody would believe me. De Lorean’s a master at bumping right up to the outer limit of the law, putting his leg over the line, but not putting his foot down. He knows exactly what the limit is. That’s his art. I’d rather deal with the Mafia. At least with them you know where you stand.”

After six months, Dahlinger decided he could take no more, and he left. He remembers, “I just said, ‘To hell with

Facing Off

Hazel Dean accused De Lorean pal Roy Nesseth.

Photographs: top left, Tim Koors/Western Images; top right, Mari A. Schaefer; bottom left, Andrea J. Bernstein; bottom right, U.P.I.

from Kansas. 'With them you know where you stand'..."

my 80 grand.' It just wasn't worth it to me." As the dealership's debt approached $800,000 and the checks written to Saf-Guard neared $250,000, the bank became alarmed. J. V. Lentell says, "They just plain siphoned off the money." The bank brought suit and was awarded some $350,000.

Before he was forced to sell his business, Dahlinger restored a 1956 Mercedes 300 SL gull-wing coupé to mint condition. To cut his personal-insurance bill, he had registered the car to the dealership. When De Lorean moved in, in 1976, he asked to borrow the car to promote a sports car he hoped to produce. Like Dahlinger's Mercedes, De Lorean's auto would have gull-wing doors. After the $60,000 Mercedes was shipped to Detroit, Dahlinger never saw it again.

In the months following his encounter with De Lorean, Dahlinger learned that the man he called "Mr. Suave" was trying to persuade car dealers to invest in what was billed as "the ethical car." Dahlinger says, "I told my friends they had to have rocks in their head if they had anything to do with that guy. Nonetheless, a lot of them bought in. He had the quality that made blind followers of these people. How does he put them in a trance? What is it that he does? I'd wish I had it, but then I'd be dangerous."

Family Man

At home with Cristina and their children.

WHEN HE WAS NOT PICKING UP AVEREA'S PATENTS or selling Clark Higley a ranch or buying Gerald Dahlinger's dealership, De Lorean was trying to put together an automobile company. He rented an office over a parking garage on Woodland Road, in Bloomfield Hills. In the men's room, he met the owner of the building, a slight, quiet attorney named Thomas Kimmerly. The two men became friends, and Kimmerly was soon handling much of the legal work behind the new company. Kimmerly was occasionally heard to say, "I love John." Some noted that Kimmerly seemed almost jealous when anybody else grew close to De Lorean.

In October of 1975, De Lorean was ready to start raising money for his sports car. He called Dick Brown, a marketing expert who had made a name in the auto industry by establishing Mazda in America. Brown agreed to join the firm. He remembers, "It was like being involved in something brand-new. It felt like history."

Over the months that followed, De Lorean seduced several other executives away from long careers at the big car companies. Bill Collins, who was an engineer at Chrysler for twenty years, recalls, "The chance to be in charge of your own two-passenger sports car is the dream of every car engineer. The temptation was too much for me." Bob Dewey, a financing expert who had been with General Motors for 25 years, says, "He called one day, and he said, 'Are you having any fun?' What John was up to sounded very exciting. It was going to be an ego trip for all of us. I gave up the golden handcuffs."

In 1976, De Lorean and Brown began recruiting a group of 35 investors who were each willing to put up $100,000. At one meeting of prospective investors, Brown was approached by a Rolls-Royce dealer from Palm Springs. The dealer said that De Lorean had used this exact maneuver three years before to finance the production of a midget racer. The company had been called Grand Prix of America (G.P.A.), and its address in court papers was the same as Nesseth's residence. Brown remembers that the dealer said, "I went through all of this once before. I wouldn't touch it with a ten-foot pole."

At first, it seemed that the De Lorean Motor Company would quickly go the way of G.P.A. Of the $3.5 million raised from investors in 1976, De Lorean took $250,000 in consulting fees. This project did have at least the appearance of a social conscience. In keeping with his liberal image, De Lorean spoke of fighting crime and poverty with employment. He began negotiating with Puerto Rico to build a factory on an abandoned air-force base. Today, Brown wonders how serious De Lorean was. Brown says, "I don't think he ever thought we could start a car company. In the meantime, we were using other people's money, so what did it matter?"

For a while, the project seemed to flounder. Then, in June of 1978, a Canadian banker suggested that De Lorean sit down with the Industrial Development Authority of Northern Ireland. Just 45 days after the first meeting, the British authorities agreed to put some $97 million toward a factory in Belfast. De Lorean was required to come up with only $3.5-million. After he announced the deal, Northern Ireland Secretary Roy Mason was quoted as saying, "Jobs and housing, that's the way to fight the I.R.A."

Two months later, De Lorean moved to convert the Belfast deal into even more money. He set up a tax shelter called the De Lorean Research Limited Partnership and raised some $18 million. The 137 investors included Johnny Carson, who committed $500,000. De Lorean then pooled $12.5 million of this money with $5.5 million of the British funds and poured the total into a company called G.P.D. Services. De Lorean said that G.P.D. would handle "the final engineering development of our car."

At that time G.P.D. was based in the Geneva, Switzerland, apartment of a woman named Marie-Denise Juhan. A dealer in precious stones and Lotus sports cars, Juhan later identified herself in a British newspaper as "a shareholder who owns the whole shares." She said that the firm was registered in Panama, a claim reportedly disputed by authorities there. One former De Lorean Company executive says the only thing G.P.D. ever did was to contract Colin Chapman, of Lotus Limited, to refine the design of De Lorean's car. "The money, in effect, [was] paid to introduce John to his old friend Colin Chapman," says the former executive.

While De Lorean engineered the G.P.D. deal, the executives recruited in Detroit began building a factory on a 70-acre bog at the edge of West Belfast. A contractor named Dixon Hollinshead remembers, "There's a lot of people who put their heart into it. A lot of people worked 20 out of 24 hours. It was the idea of starting something brand-new."

Occasionally, De Lorean caught the Concorde to London and took the shuttle to Belfast. He seemed nervous there, and he inquired about getting a bulletproof raincoat. By nightfall, he was usually back in London, staying at expensive hotels such as the Savoy and the Connaught. Apparently at company expense, he joined several exclusive London clubs, including Les Ambassadeurs and Annabel's.

Photograph by S. Karin Epstein/Camera 5.

Smiling Through

Announcing insolvency earlier this year.

Most of the time, De Lorean was found in his office in New York. He made his friend the lawyer Kimmerly executive vice-president. According to the company prospectus, Kimmerly was paid $109,165 a year. Some $1 million went in legal fees to Kimmerly's law firm. De Lorean lodged Nesseth in the Waldorf and paid him $75,000 a year for assistance in marketing. De Lorean's salary was set at $298,750, and he was allowed $25,000 in expenses. The company further provided him with a chauffeur, a personal servant, three Mercedes, and a Mazda RX-7, which his wife's brother used to commute to college. De Lorean had charge accounts in the company name at Tiffany's and at "21." He had yet to produce a single car, and he was taking in as much as the head of G.M.

"John said to me, 'My attorney tells me we're doing so well without building a car, if we can keep from building a car we'll be all right,' " Brown remembers.

According to Brown and other former executives, De Lorean also diverted funds into the creation of a personal empire. He spent some $500,000 of company money hatching a scheme to take over Chrysler. Another $250,000 went toward projects ranging from gasohol production to building replicas of antique cars. He orchestrated the acquisition of a firm in Logan, Utah, that makes snow-moving equipment. Walter Stryker, who was then the chief financial officer of the company, at this point suggested that De Lorean keep the car company separate from his personal dealings.

"He got furious," Stryker remembers. "He was trying to build a conglomerate, and he was not always straightforward and honest. The automobile company had some good people and the support of the British government. Unfortunately, it never got John's attention."

A few days later, Stryker received a copy of a memo in which De Lorean falsely accused Stryker and his wife of making personal use of a company van and charging the gas to the company account. This practice was then common in the De Lorean household. Stryker's wife remembers, "It just floored me that [De Lorean] would do something like that to discredit us. I told Walter, 'That man is sick, and you're sick if you stay with him.' " Stryker quit the firm.

Some of the remaining employees at the New York office purchased a copy of *On a Clear Day You Can See General Motors*. They began underlining places where De Lorean had accused G.M. bosses of sins he now committed. In the book, De Lorean says, "No one is permitted to stand out in the corporation today. When one does, he is rebuked, ordered to disappear into the wallpaper. . . . [Vice-chairman Richard] Terrell told me to stay the hell out of the newspapers when I went to the Fourteenth Floor." In his position as chairman, De Lorean now screamed at Dick Brown for allowing his name to appear in an in-house publication. Soon there were few sections of the book that were not underlined.

"One of John's personalities I like very much," Brown says. "The other three or four I loathe."

In July 1980, the Belfast factory began production. The car that bore De Lorean's name was designed by Lotus and styled by Giorgetto Giugiaro. The engine was by Renault, and most of the parts were stock. When the first car landed in the United States, a former De Lorean executive named Bill Morgan found faults "a sixteen-year-old kid in trade school would recognize." The wheels had a tendency to fall off, the gull-wing doors leaked, the alternators needed to be replaced, and the throttles sometimes froze at high speeds. The cars were recalled, and the front suspension was strengthened with a bolt. The bolt proved to be defective, and the cars were recalled again. *Car and Driver* termed the vehicle "abysmally short of any standard of commercial acceptability."

Dick Brown, one of the few founding executives still at the firm, personally delivered a car to Johnny Carson. As Carson made a run to a nearby store, the car stopped dead. At an auto show in Cleveland, a citizen was trapped inside a De Lorean by a defective door. Eventually, the company created three "Quality Assurance Centers." There, some 140 man-hours were put into overhauling each car that arrived from Belfast.

In April 1981, De Lorean purchased an estate in Bedminster, New Jersey, for $3.5 million. The estate featured 430 acres and a three-story, 25-room mansion. De Lorean contracted a landscape architect named John Smith to design a "grand plan" that would include swimming pools, a tennis court, fountains, gazebos, and a stone boathouse. In a lawsuit, Smith charges that De Lorean refused to pay him. According to Smith, De Lorean claimed the plans had gone over budget. "My original impression was that he was a gentleman with great ideas and expectations. I liked him. At first," Smith says.

In early May, hunger strikes gripped Belfast. The neighborhood where Bobby Sands lived adjoins the factory grounds. The night Sands died, a petrol bomb meant for British soldiers hit a Quonset hut on the property. De Lorean reported that the hut contained a sophisticated computer, and filed a $10-million insurance claim.

End of the Line

The factory in Belfast.

Photographs: top, Wide World; bottom, Pacemaker Press Intl., Ltd.

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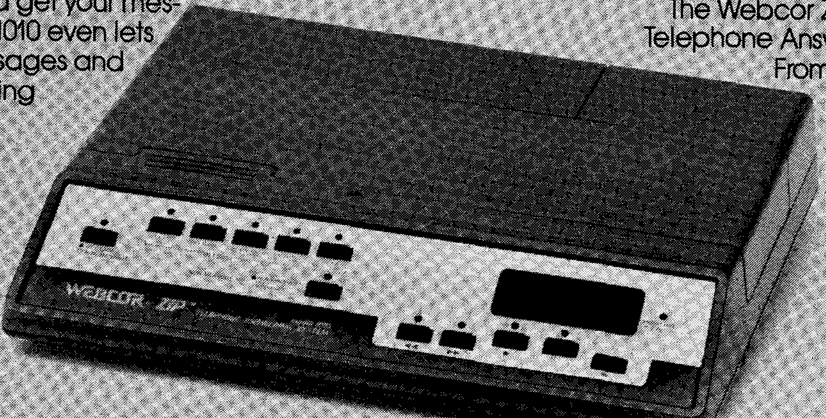

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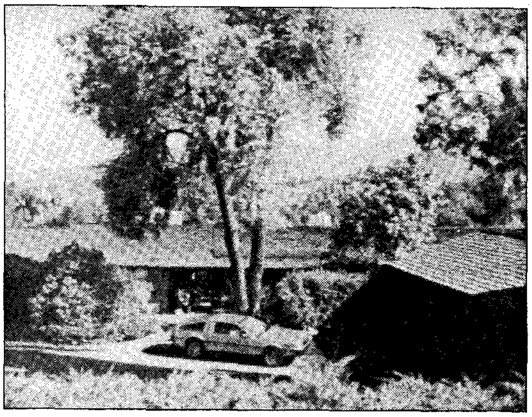
“. . .The car's doors leaked, and the wheels fell off. . .”

On July 31, De Lorean put out a preliminary prospectus for the public sale of stock in a new company, De Lorean Motors Holding Company. This was to become the parent of the automobile firm. At the same time, De Lorean prepared to trade his 9,950,000 shares in the automobile firm for an equal holding in the parent company. As the shares were expected to go for around $12, this would put De Lorean's position at about $120 million. “Involves a HIGH DEGREE OF RISK and should be considered only by those who can afford a total loss,” noted the prospectus prepared by Bache Halsey Stuart Shields.



■ **Living the Dream** ■

The multi-million-dollar California estate.

Just prior to the underwriting, De Lorean hired almost 1,000 new workers, nearly doubling the payroll. The assembly line began spitting out 80 cars a day at a time when the company was selling about 20 cars a day. The lots filled with unsold vehicles. A former De Lorean executive says, “The added personnel, it would seem, were added for the purpose of enhancing the underwriting. This added weight helped bring down the company.”

There are some who believe De Lorean might have pulled off the stock sale had it not been for some trouble that began with Thomas Kimmerly's cats. Early that fall, Kimmerly's maid refused to continue cleaning up after his cats. This meant that the duty fell to a De Lorean Motor Company assistant. For some reason, the assistant decided that this was all a plot hatched by Marion Gibson, who was De Lorean's personal secretary and who employed the same maid.

English by birth, Gibson had for some time expressed misgivings concerning her employer's behavior. Friends say that the spat over the maid pushed Gibson to decide she could no longer keep silent about the De Lorean Motor Company. Gibson stuffed a stack of documents in a suitcase and flew to London. The contents of the suitcase soon hit the British papers. One company memo suggested how John De Lorean had met his initial commitment to put $3.5 million into the firm: De Lorean had assigned the firm the rights to the car, something he valued at $3.5 million in one set of books and $1 in another. Another document indicated that $10,000 in gold faucets had been purchased at Harrods for the company's guesthouse in Belfast. The result was an investigation by Scotland Yard. Detectives were unable to come up with anything of a criminal nature, and the matter was dropped.

On December 17, the lawn at the Belfast factory was mowed and the workers were given clean overalls. De Lorean appeared with the Northern Ireland secretary to inspect the assembly line. The company was running out of cash, and the workers were taking the parts off one car to finish another. A process operator named Charlie Clinton remembers, “Between the two cars we got one good car. Everybody knew it wasn't going to last. The forklift driver said, ‘I was here to bring it in, and I'll be here to bring it all out.’ ”

At the meeting that month, the board of the De Lorean Motor Company voted $760,000 in executive bonuses. De Lorean received $101,000. Kimmerly was given $76,000. At the time, De Lorean predicted that the firm would fall short of its obligations by $1.5 million. In a few weeks, this estimate leaped to $16 million. De Lorean attempted to blame his troubles on the violence, claiming the factory had been firebombed 140 times and that snipers had shot at his executives. The only incident on record was the firebombing of the $10-million hut, which De Lorean now said also destroyed some of the company's financial records.

“We were derelict in not having second copies, but we were going so fast we did not have the people to duplicate these things,” De Lorean was quoted as saying.

On February 19 of this year, the British government placed the De Lorean Motor Company in receivership. Several days later, De Lorean defaulted on a $33-million loan from the Bank of America that had been secured by the 1,979 cars stored at the Quality Assurance Centers. A group of armed men appeared at the center in Bridgewater, New Jersey, and made off with fifteen cars. The cars were driven to De Lorean's estate and parked by the barn. Brown says, “If he wanted to do something, no matter what the odds, he assumed he could do it. He was just plain brash.”

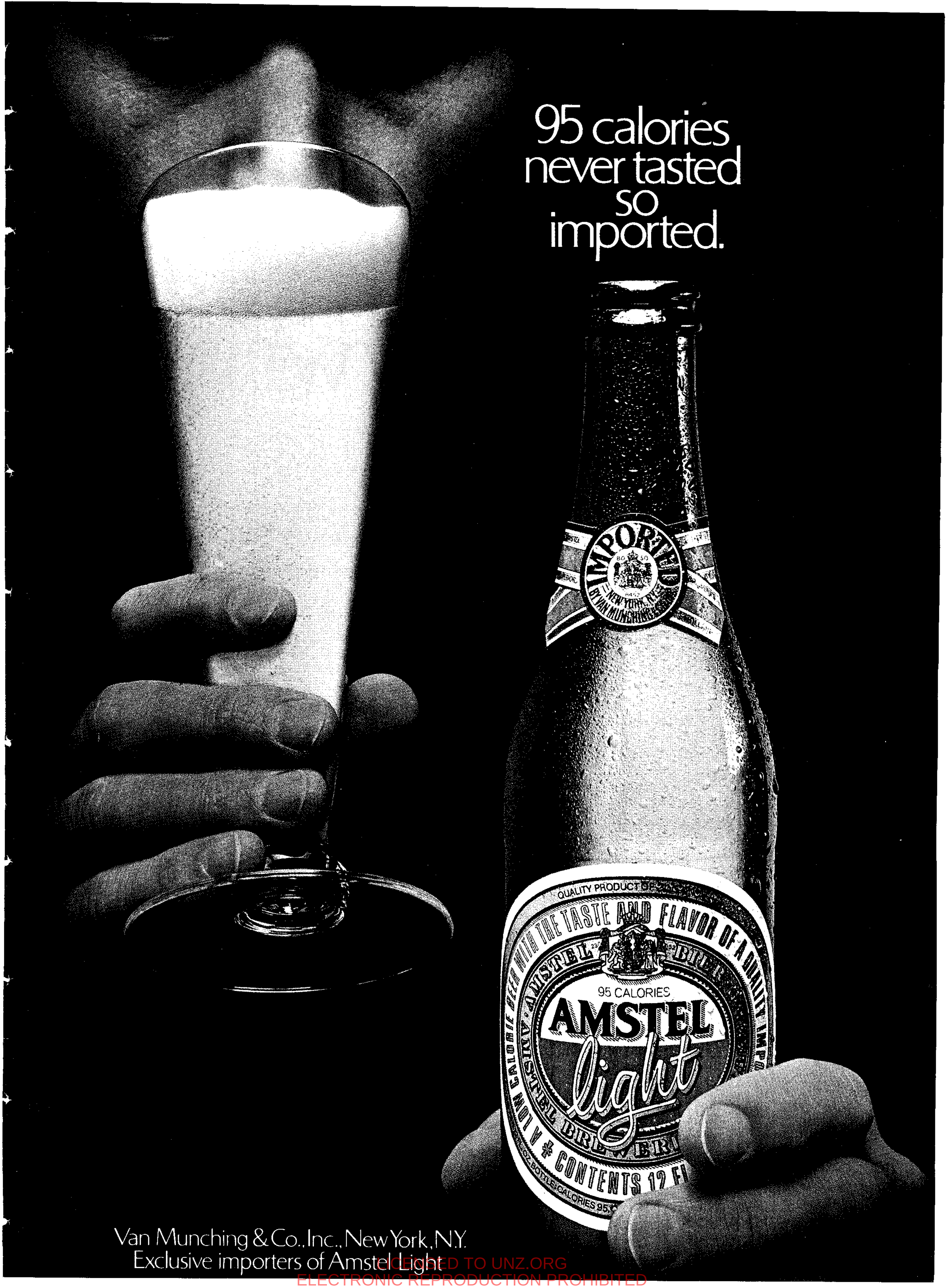
This fall, the State Department got in touch with the British government and informed it of an event that would soon change the public image of John De Lorean. Part of this image was a stand against drugs. In a recent interview, De Lorean said that he had sold his interest in the San Diego Chargers several years ago because of drug use among the players. “I thought it was too important to the youth of America,” De Lorean told the Detroit *Free Press.* “They look at those guys as a bunch of heroes, and they were turning the whole world into dopeheads.”

■ **'The Ethical Car'** ■

“Abysmally short” on standards.

On October 18, the British shuttered the factory in Belfast. A few hours later, De Lorean was arrested for what federal agents said was a scheme to peddle some $60 million in drugs. In the morning, Roy Nesseth escorted Cristina Ferrare into the Los Angeles federal courthouse to watch De Lorean plead not guilty. One of the agents filed an affidavit describing the government's investigation, and it appeared that De Lorean finally had met some people who were more accomplished at deception than he was. ■

Photographs: top, U.P.I.; bottom, Brad Bower/Picture Group.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The Most Populist Playwright

By Ross Wetzsteon

For Lanford Wilson, the Midwest's a synapse away.

CURTAIN TIME CAME, BUT NO one was there. Just Lanford Wilson, Joe Cino, a waitress, and the members of the cast. No one said anything. They just kept glancing at the clock, and when their eyes met, they looked away instantly. What do you do when you're ready to put on a play and there's not a single person in the audience?

A couple of hours earlier, the Caffe Cino, a coffeehouse-theater on Cornelia Street, had been in a shambles. Even the stage wobbled—it was made of dozens of milk cartons placed side by side, and no one had thought to nail them together, so Lanford Wilson did it himself. Then he left so they could clean up, and when he came back, an hour before his play was supposed to begin, he was stunned. The place had been completely transformed. Joe Cino was putting up the last Christmas-tree lights on the ceiling, there were candles on the tables, the stage was all set. "Miraculous," he thought, a green kid practically just off the bus from the Midwest. "I'm actually going to see my play at last."

"But what's that stuff on the floor?" he asked the waitress. "Glitter," she said, beaming. "Glitter?" "Glitter." She was a young actress, with long black hair that fell to her hips. Actually, her hair was blond, but she'd dyed it black, so he wasn't surprised by anything she did. "I thought it'd look nice with glitter on the floor," she said, eagerly looking at him for approval. "Do you like it?" "Well, to tell the truth, it would never have occurred to me," he managed to mumble, "but I guess if it's *intentional* . . ."

He was already nervous, of course, but as curtain time approached he began to panic. The actors were ready, but there was no audience. The minutes ticked by. Five to nine. Nine. Five after nine. No one. Finally, at ten minutes after nine, Joe Cino shrugged, told the waitress to close the door, ordered the cast members to take their places, mounted the stage, rang his bell, looked out over the empty theater, announced in a reedy, high-pitched voice, "It's magic time!," and the play began. After a few minutes, the young playwright from Missouri forgot everything but the stage. The performers were marvelous, the play sprang to life, he was utterly enthralled—"magic time!"—and at the final curtain he and Joe Cino and the waitress gave the cast a standing ovation.

That's the way it sometimes was in the early days of the legendary Caffe Cino—Christmas-tree lights, candles, even glitter on the floor, and not a single ticket sold. "It happened to me more than once," Lanford Wilson fondly recalls. "We'd just play to the room. But the thing you have to remember," he adds, rolling his eyes at the memory of those days, "is that *it was some room.*"

Empty theaters don't happen to Lanford Wilson anymore. One of the pioneering playwrights of Off-Off Broadway in the early sixties, not only is he one of the few who have survived, he's won more public acceptance than the others combined. *The Madness of Lady Bright* and *The Rimers of Eldritch,* in the mid-sixties, were his first critical successes, and *The Hot l Baltimore,* in 1972, was his first commercial hit, but it was the Talley trilogy—particularly the Pulitzer Prize–winning *Talley's Folly,* in 1980, and the Broadway smash *Fifth of July,* also in 1980—that consolidated his position as one of the most popular playwrights in America. As a sign of his stature, when the New World Festival of the Arts, in Miami, in a frank bid to add cultural credentials to bingo and beachball, commissioned new plays by Tennessee Williams, Edward Albee, and Arthur Miller, Lanford Wilson was its first choice when Miller had to decline. The result, *Angels Fall,* his first full-length play since the Talley series, had its New York premiere at the Circle Repertory Company on October 16.

Angels Fall, TO BE SURE, IS not Wilson's best play—didactic rather than lyrical, schematic rather than resonant, and, to use the religious imagery of which he has become increasingly fond, too often preachy rather than ministering. The action takes place in a Catholic mission in New Mexico, where two couples, an Indian doctor, and a priest gather during a nuclear accident at a nearby facility—a kind of Small Hotel, Three Mile Island–style. Each character represents a different intellectual point of view (scientific, religious, artistic, and so on), and each turns out to be in the midst of a personal cri-

Village person: *Wilson across from the Circle Rep, his theatrical home.*

Photograph by Bob Adelman.

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"...He is America's poet of loss and endurance..."

sis. Dogmas are challenged, aphorisms fly back and forth, secrets are revealed.

But in spite of the play's pseudo-Shavian format, one still recognizes many of the hallmarks of Wilson's talent. Constantly verging on bathos, his characters are nearly always saved by wit—verbal facility, in fact, is one of the ways they deal with pain. Furthermore, while Wilson is a notoriously weak plotter, he has an uncanny ear for the music of dialogue, establishing lyrical moods where less gifted playwrights invent mechanical stories. And he is almost without peer among contemporary playwrights at creating bravura roles. Sometimes his female characters fall into the fag-hag stereotype—flippantly bitchy, intolerably affected, smug even about their self-hatred—but more often he endows them with such unfashionable virtues as kindness, hope, and courage with unexpected emotional depth and theatrical dimension. In his extraordinary empathy for ordinary people, he may be the last populist playwright.

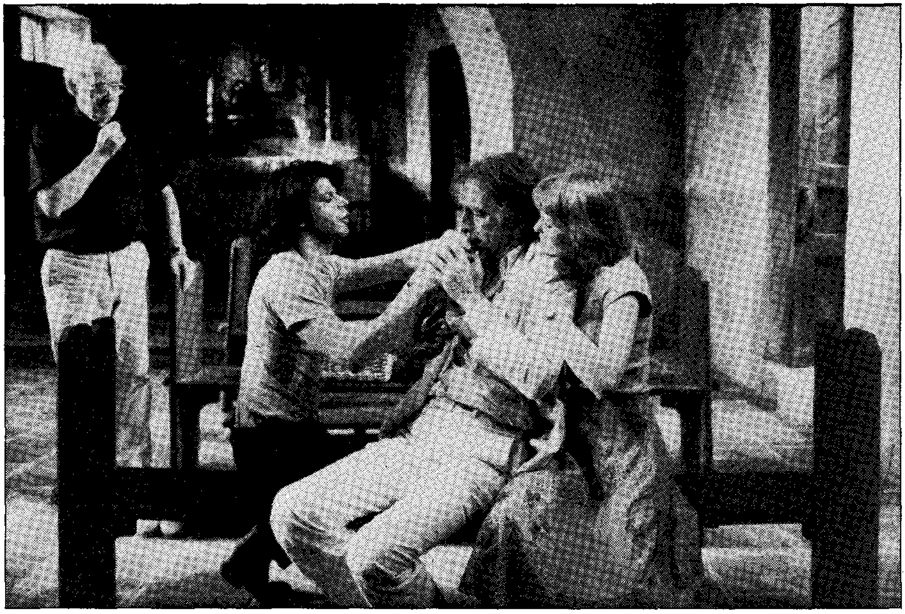
But most of all, Wilson is our supreme poet of loss and endurance. As do nearly all his plays, *Angels Fall* deals primarily with the ways in which life has not lived up to our expectations and the ways in which we find the strength—and the humor—to carry on. Every character in turn is tempted by the luxury of despair. The teacher has destroyed his books, for instance, and the doctor is on the brink of choosing the silence of science over the screams of his patients. Yet they finally find the fortitude to heed the words of the priest, who asks them to consider the question, quoting from the Bible, "What manner of persons ought ye to be...?" A poet of loss, yes, but also a moralist of the emotions.

Wilson occasionally settles for the momentary power of cheap tears, pandering to the most comfortable middle-class sentimentality, but more often he finds the lasting power in old-fashioned values, revealing the superficiality of our sophistication. From either perspective, however, he will never have to "play to the room" again.

IF IT'S A LONG WAY FROM THE CAFFE Cino to the Pulitzer Prize, it's even farther from Lebanon, Missouri, to Greenwich Village.

Born in 1937 in the middle of Middle America, Lanford Wilson seems to have been destined for autobiography. His father was a dirt-poor cobbler; his mother, a housewife. When Wilson was five, his mother got a job in a garment factory in Springfield, 50 miles away. The family packed up and moved, but Dad didn't make it to Springfield—the next they heard he was in California, living with another woman.

When Wilson was thirteen, his mother, now divorced, married a dairy inspector from Ozark. They moved again, but this time his mother's husband stayed. "I had the usual stepfather problems," he says. "I tried to please him, but I never succeeded. He was nice to everyone else, but somehow..." He pauses for a moment. He doesn't seem disturbed by the memory; he just wants to be fair. "Actually, I guess he was okay to me too. It's just that I wanted a father so *badly,* and here I both had one and I didn't have one."



Angels Fall: *Extraordinary empathy for ordinary people.*

When he was eighteen, after graduating from high school, Wilson packed up once more and headed straight for California. "It was supposed to be a reunion with my father. I'd only seen him once in thirteen years. But the minute I got there I could see there was no possible way. We took an instant dislike to one another. My stepmother, though"—he suddenly beams—"Ronnie. I love her a lot. She's absolutely terrific."

"Ronnie?"

"Oh, my God." Wilson bursts into laughter. "Did I say Ronnie? I meant Tommye."

Ronnie, you see, is the stepmother in *Lemon Sky,* Wilson's 1970 play about a seventeen-year-old boy whose father ran off with another woman when he was small, a boy who has come to California to reunite with the father he hasn't seen in many years. Is that why Lanford Wilson seems so detached in talking about his childhood? Has he taken the pain from his memories and put it into his plays instead?

Wilson has never denied that many of his plays are straightforward autobiography, but he definitely doesn't like to think about it a lot. Has he ever been in analysis? "Lord, no," he says, laughing and raising his hand to ward off the idea. "No one from the Middle West *ever* does that." Is he aware that his early family history shows up again and again in his plays, either directly or in thinly disguised forms? "Really?" he says, momentarily baffled. "Why is that, I wonder?

"Oh, of course, on one level I always know it's there," he continues, clearly at ease with the relationship he's established between his past and his plays. "A friend of mine once told me that in all my work I'm either trying to put my family back together again or to create a new one. I guess he was right. I just don't think about it much."

While there are specific correlations between the facts of his life and the details of his plays—the Talley trilogy, for instance, comes straight out of Lebanon, Springfield, and Ozark—what's crucial is his ability to expand his sense of personal loss to a larger canvas, to a concern for social disintegration. Speaking as a son, he will say, "I wanted a father so badly, and here I both had one and I didn't have one," but speaking as a playwright, he substitutes home, country, ideals. He has Lebanon, yet he seems to feel like an outsider; he has America, yet he sees how much it has changed; he has Fourth of July ideals, yet he knows they've been betrayed.

While other socially conscious playwrights scorn American values as corrupt, Lanford Wilson mourns their corruption—a crucial distinction to audiences far more willing to weep at elegies than to applaud manifestos. Su-

Photograph by Gerry Goodstein.

“. . .Combining avant-garde and mainstream drama,

perficially unalike, nearly all his visions—from the ghost town of Eldritch to the ghost-ridden Talley homestead—are of a world in physical, emotional, psychological, and spiritual decline. Apparently dissimilar, nearly all his plays have the same theme: Rootlessness, change, and isolation may have replaced home, continuity, and connection, yet glimpses of that idyllic past can save us from despair. In *The Hot l Baltimore,* the theme of a traditional culture passing away before our eyes is explicitly rendered in the destruction of the once elegant hotel, and yet the line that speaks most clearly for Wilson is the Girl's: “I just think it's really chicken not to believe in anything!” And what does the very title *Fifth of July* imply if not a simultaneous commitment to American ideals and a conviction that they now belong to history?

The perpetually unresolved ambivalence of having and not having is the key to understanding the paradoxical nostalgic and angry tone of Wilson's plays—a lyrical and celebratory nostalgia, as apple-pie as Missouri; an embittered, almost painfully personal anger, as can't-go-home-again as Greenwich Village. And this nostalgic, angry tone is one of the keys to understanding his popularity—for no matter how bitterly he berates his audience for betraying its past, he ultimately confirms its most conventional values. “Lebanon is my childhood-fantasy place,” says this Caffe Cino rebel. “I still remember those magic summers of my childhood. Lebanon is still where I dream.”

WHEN HE LIVED IN LEBANON, of course, like Sally Talley and so many other Wilson characters, he dreamed of getting *out.* And he did: that ill-fated trip to California—failing to reunite with his father, walking off a job in an aeronautics factory, dropping out of San Diego State after a year and a half. He thought he wanted to become a painter, moved to Chicago, got a job as a layout artist in an ad agency. But already, without really thinking about it, he was becoming a writer. “Oh, shoot, just short stories—killing time, you know, whenever I had a spare minute. Then one day—it was one of the turning points in my life—I was doodling this story on tracing paper in the ad agency, on one of those huge three-by-three sheets, and I suddenly thought, 'This isn't a short story, this is a play.' I started writing furiously, and by the time I was on the second page I realized, 'I'm a playwright.' Just like that. 'I don't have any choice, there's nothing I can do about it. That's what I am—a playwright.' ”

Does he remember the play? Wilson laughs hysterically, holds his head in his hands. “Oh, my God, I was twenty—don't *do* that to me.” But he doesn't really need much coaxing; he's forgiven the twenty-year-old. “Well, it was a play about me and this girl who worked in the building. I was going out with her; we weren't sleeping together—*nobody* slept together in 1957—but I was desperately in love. She went away for a month, and when she came back she announced she was engaged. 'You'll love him, Lanford,' she said. 'He's exactly like *you.*' I didn't need that. Anyway, I was heartbroken, and I wrote this play called *This Dreamer Cometh.*” Now he *is* embarrassed. He suddenly realizes he's gone too far; he wishes he hadn't given away the title. “Oh, my God, *This Dreamer Cometh.* That's as bad as you can get.” He presses his palms against his cheeks and drops his jaw, just like a figure in a Munch painting, and half-moans, half-shrieks: “Oh, my God, *This Dreamer Cometh.* Oh, my God!”

He got over the girl long before he got over the title. A year or so later—“another crossroads in my life”—he took a week-long trip to Greenwich Village, got lost every night, and realized he was “just a naïve, soft-shelled kid. I knew I had to get tougher if I was going to become a playwright. You know”—he bangs a fist into a palm, still amused at himself—“*tough.* So I went back to Chicago, worked on getting *tough,* and came back to New York for good on—are you ready?—July 5, 1962. There were three of us, we had $7 among us, we checked our bags in the Greyhound terminal and slept in Central Park the first night. We had only one name to contact, some guy in Kips Bay, but when we called the number it turned out he was some queen, some trick who'd only spent a night in this other guy's apartment. The other guy told us to come on over anyway, gave us some beer, and went out to the kitchen to make some omelets. But by the time they were ready, we'd all fallen asleep in his living room. Welcome to New York!”

It didn't turn into the Lullaby of Broadway overnight, either. He worked in a West Side furniture store, then at the old Americana Hotel—“down in the bowels, typing confirmation letters and answering the phone, but at least it gave me time to write.” And at night he saw every play in town. “I hated Broadway, I just *hated* it. And then one night I was cruising the Upper West Side; I met this playwright—he told me about the Caffe Cino. The first thing I saw there was Ionesco's *The Lesson.* It blew me away. I mean, it had its *way* with me. It was the first and last time in the theater I ever yelled 'Stop! Stop!'—it was that hilarious. They couldn't keep me away after that; I became one of the underfoot people who always hung out.

“The way it was in those days, you told Joe Cino you were a playwright, he told you to write a play, and he put it on for nine performances. I'd been trying to write sketches for Second City, but I banged out something for Joe in two hours, and that's how I got my first play produced—*So Long at the Fair,* a silly little play, a cartoon, but my first. I'm sure Joe hated it. I *know* he didn't understand it.

“We were all so green in those days. The funny thing about Joe was that no one could understand a word he was saying. He had this private, weird language, part jazz, part dance, part opera, part astrology. Every noun was an ella—'Take the ella off the ella and put it on the ella.' I never did find out what 'baba' meant. And he'd make these announcements before the play began. You'd work so hard to set up a mood—twenty minutes of Satie, that kind of thing—then the lights would fade and Joe would come onstage and give this utterly ludicrous introduction to your play, embarrassing you totally, completely *destroying* the mood, then ring his bell and say 'It's magic time!' and go back behind the bar. The thing was”—and Lanford Wilson spreads his arms in what-can-you-do awe—“the mood turned out to be far better that way than anything it was you wanted. Joe Cino *was* the mood.”

You never used words like “hit” and “star” around Off-Off Broadway. People would look at you and think, “Unclean, unclean.” Nine performances and out—that was the rule at the Caffe Cino. But if Joe Cino was offhand about what he produced, he was fierce about what he liked, and in 1964, when Lanford Wilson brought him a script called *The Madness of Lady Bright,* he immediately canceled everything and ran it forever—well, actually for 168 performances, with uptown reviews and everything (and with the author waiting table to pay his rent). Still, only a year after sleeping, his first night in New York, in Central Park, Lanford Wilson had one of Off-Off Broadway's first “hits,” he was one of its first “stars.” Not that he was exactly the answer to the “Arts and Leisure” section's perennial question, “Where are the new young playwrights?”—*Lady Bright,* after all, was the tacky, bitchy reverie of a fading but very horny drag queen. On the other hand, it wasn't in-group fluff either—it may have seemed Greenwich Village on the surface, but the deeper sense of loneliness, of loss, of

Wilson has become heir to Thornton Wilder. . .”

passing time and ebbing promise, came straight from the desolate, windswept plains of Lanford Wilson's Midwest. From *Lady Bright* on, in fact, in play after play, hit after hit, over 30 plays in less than twenty years, he has combined the avant-garde techniques of Off-Off Broadway with the traditional themes of mainstream drama to take his place not as the descendant of Antonin Artaud but as the heir to Thornton Wilder.

The next and last turning point in Lanford Wilson's career was his first meeting with Marshall W. Mason, who has directed all but two of Wilson's full-length plays since 1965. "In about, oh, '64-ish," Wilson recalls, "Marshall came to the revival of one of my plays, and I said, 'Isn't it so much *better* this time?' and he said, 'I think the director *ruined* it.' I remember thinking, '*We* two are not going to get along at *all.*' But then he started explaining what he meant, I gradually had to admit he was right, and we've been collaborators ever since."

When Joe Cino committed suicide in his café in 1967—stabbing himself over and over, nearly 100 times—the Off-Off Broadway community was so stunned that all efforts to continue his theater were doomed. The scene had already begun to fragment in any case, and Wilson, Mason, and a handful of performers from the Caffe Cino floundered through the late sixties together. The inevitable Off Broadway success (*Rimers of Eldritch*), the obligatory Broadway failure (*The Gingham Dog*)—a respectable career in the theater, perhaps, but Wilson wanted more: He wanted continuity, he wanted to belong to something larger, he wanted a company.

Mason and the others weren't ready yet, but finally, in 1969, one of the actors in their informal group told them his shrink knew of a space for rent on 83rd Street near Broadway, formerly the office of an organization grandly named the Council for International Recreation, Culture, and Life Long Education. Wilson and Mason wanted to call themselves the American Theatre Project, but the shrink had a problem with that—he rather liked the acronym already on the door. So what the hell—they wanted to close the deal, why get hung up over a name? And so the Circle Rep—one of the most successful Off Broadway institutions of the seventies and eighties—was born. It has moved since then, to Seventh Avenue South near Sheridan Square—a five-minute walk from the old Caffe Cino, only a synapse away from Lebanon, Missouri—but Lanford Wilson had found a home at last.

A year later he found another home as well, a huge, old house in Sag Harbor. He immediately outfitted a splendid writer's studio but claims he's never written a single word there. Circle Rep is where he writes, "from a collective pool of consciousness," or, to be a little more down-home about it, in day-to-day collaboration with Mason and performers in the company. Wilson brings in not pristine scripts but rough drafts he and Mason hack away at together, page by page, line by line, even making major changes during previews. "Sometimes," he says with a resigned shrug, "we even take a vote." And Circle Rep is where he is produced, for in his case the title "playwright-in-residence" means he's there to stay. A company of collaborators—the shrink knew what he was doing sticking with that acronym.

Fifth of July: *An obsession with the themes of decline and hope.*

The Hot l Baltimore, Wilson's first full-length play for the new company, was also his first play to reach a large audience. And for the past decade that audience has been steadily growing, culminating in the spectacular success of the Talley trilogy. In *Talley's Folly,* two outsiders, a Jewish accountant from St. Louis and the spinsterish Sally Talley, grope through their pain to seize their last chance at love—the most endearing play to emerge since the days of Saroyan. *Fifth of July* shows us the remnants of the Talley family 33 years later, the now dotty Aunt Sally, the gay nephew, a precociously idealistic thirteen-year-old girl—and a FOR SALE sign metaphorically planted on the front lawn of the homestead. Although often too calculating in its mixture of flippancy and agony, the play eloquently captured Wilson's continuing obsession with the themes of decline and hope. And *A Tale Told,* an old-fashioned three-generation family play, which may reach Broadway next year, after its successful 1981 run at the Circle, returns to the Lebanon of the mid-forties to reveal the roots of both the loneliness in *Talley's Folly* and the end-of-the-line atmosphere of *Fifth of July.* With this trilogy, in short, Wilson has found a home *within* a home—Lebanon and the Circle Rep, the family and the company—confronting the pain of the past and transforming it into the joy of theater.

Angels Fall TAKES ITS TITLE from Gerard Manley Hopkins. "It's in one of those incredibly crabbed poems of his," Wilson says. "I knew I wanted to use those words, but I had to read the poem fifteen times to understand what they meant—angels fall, but we muddle through." Known primarily as a lyrical realist, Lanford Wilson is perhaps more accurately described as a compassionate conscience. While his poetry sometimes falters, leading him into shameless sentimentality, his humanity never fails, giving his plays their characteristic signature—a tone at once poignant, funny, and noble—and making him a serious as well as popular playwright.

When asked why he decided to become a playwright, Wilson laughs and recalls a Sam Shepard remark: "No one *decides* to become a playwright—it's a maladjustment." He seems to believe it, but we don't have to. No, it's more likely that sometime, somewhere, not as consciously as the priest in *Angels Fall* but with the same sense of ministry, Lanford Wilson also considered the words of the Bible and asked himself what manner of person he ought to be. ■

Photograph by Martha Swope.

Alex Kroll Plays to Win

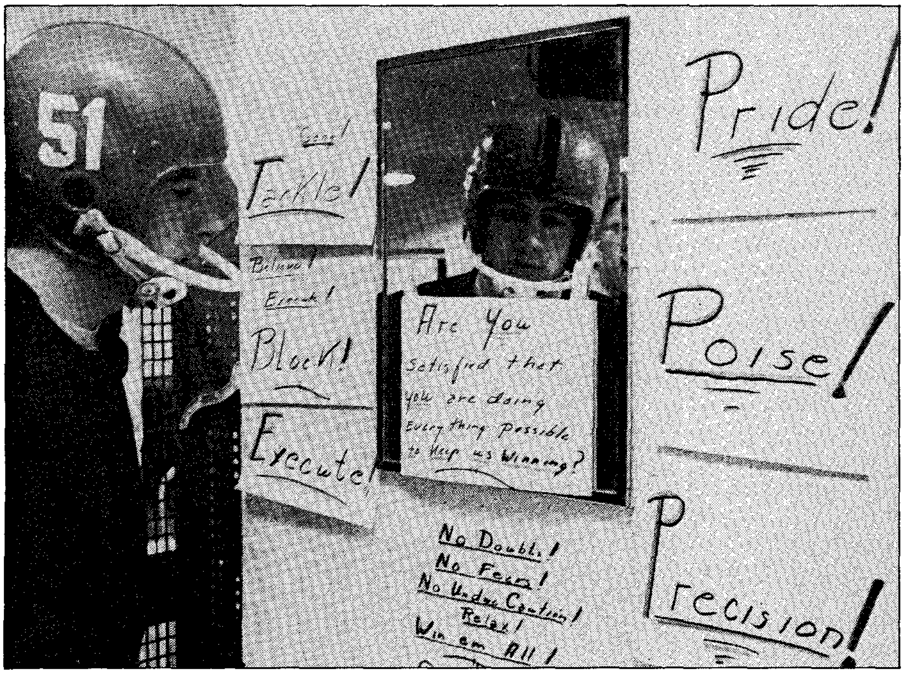
By Bernice Kanner

Running the World's Largest Ad Agency

ON THURSDAY, MARCH 1, 1979, Young & Rubicam chairman Edward Ney was home celebrating his wife's birthday when Lee Iacocca, the chairman of Chrysler, phoned to say that his company's $45-million advertising account, at Y.&R. for the past two decades, would move to Kenyon & Eckhardt in 90 days. "I think you're wrong," Ney said, and hung up.

Ney immediately dialed the private line of Alexander Kroll, president of Young & Rubicam U.S.A. and Ney's trusted lieutenant and heir apparent. "I've got bad news," Ney rasped. "I'll be there in ten minutes." Fifteen minutes after Ney arrived, Kroll emerged from Ney's office and bumped into Joe Plummer, head of research. This was Plummer's first day at the agency. "Beautiful day," Plummer said. "It's a terrible day," Kroll responded. "I just got run over by a Dodge truck. Welcome to Y.&R. We have a meeting in 25 minutes. I want you there. We're going after Lincoln-Mercury." Fifty days and several shoot-outs with major agencies later, Young & Rubicam landed that $65-million account.

A former pro-football player from Leechburg, Pennsylvania, a small mill and mining town near Pittsburgh, Kroll was showing the same never-say-die attitude he had learned playing for the New York Titans (who later became the Jets). A hulking, six-foot-two 222-pounder, he has pulled off many other extraordinary plays at the world's largest ad agency. His leadership, tenacity, and grit have brought in $400-million worth of new business since June 1977. That is probably the best new-business record in advertising history. Last week, Kroll, 43, who had leaped not only from pro sports to advertising but also from the creative department to top management, was named president and chief operating officer of the entire $2.4-billion agency. Previously, he had been president of the domestic operation. The promotion virtually ensures that he will succeed Ney when the 57-year-old chairman steps down.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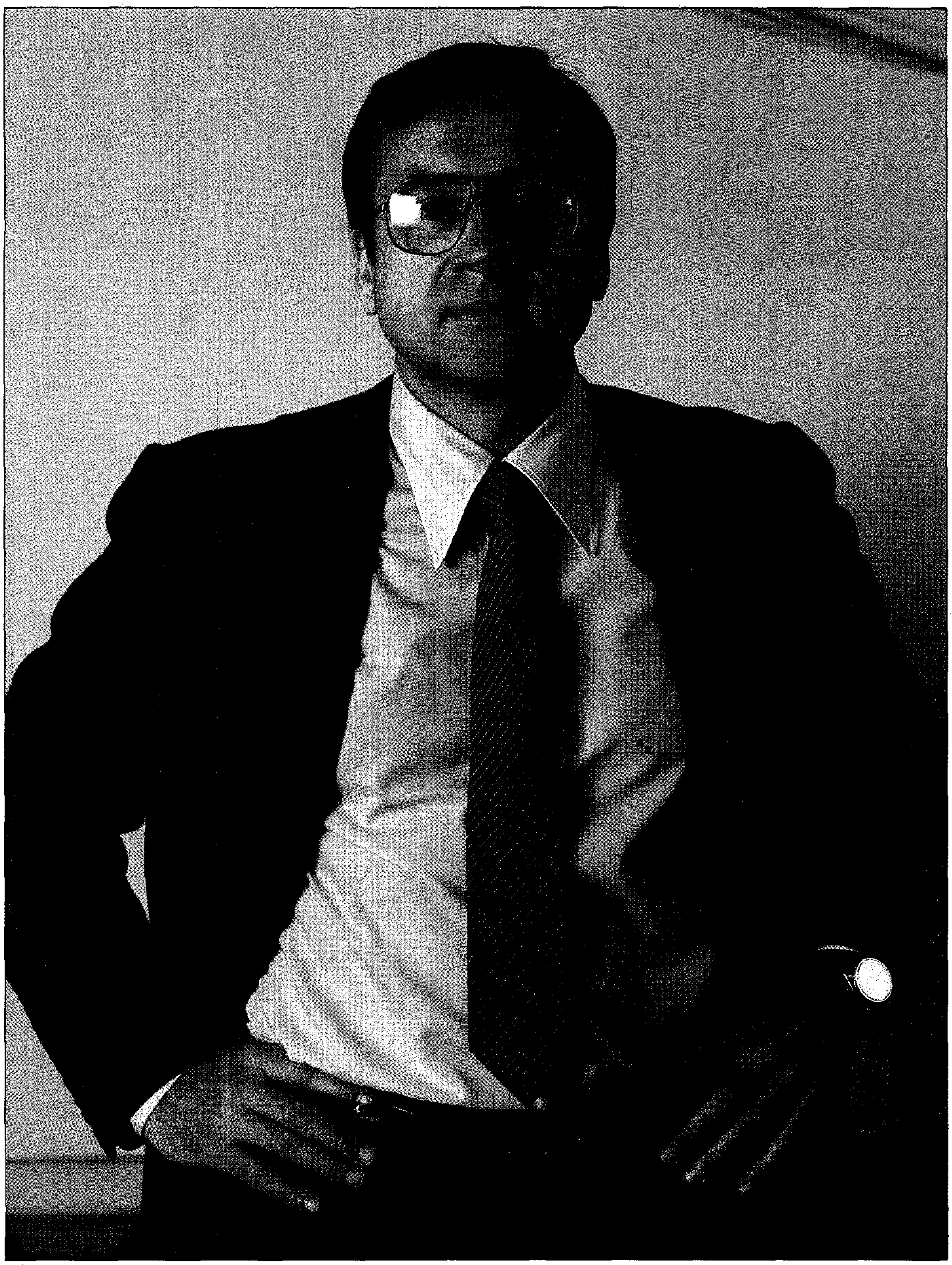
College all-star: *Kroll was the center for Rutgers's undefeated 1961 football team.*

Photograph: U.P.I.

KROLL'S CAREER AND HIS DEVOTION to work prove that elbow grease and humanity can still pay in the advertising world. His story has elements of a fairy tale. He was born November 23, 1938. His father, now dead, labored in a steel mill for 45 years; his mother was a housewife. Kroll worked his way through school and was class salutatorian and editor of the Leechburg High paper. (He named his future wife associate editor when she was a sophomore, but no romantic interest bloomed until years later.) He went to Yale on a scholarship, but in his sophomore year he decked a professor in a tangle at a traffic intersection. "I was nineteen. It's one of the regrettable incidents of my life," he says. Yale did not invite him back, and Kroll spent the next two years in the army military police.

He then transferred to Rutgers, where he became captain of the football team and made all-American, Rutgers's first since Paul Robeson. He wrote a thesis



Empire builder: *Kroll has probably the best record in history for attracting new business.*

on Lawrence Durrell. "It was a study in pomposity," he reflects, but he caught the attention of *Newsweek,* which profiled him on its sports pages. In the article, he mused about going into law or advertising. Harry Carpenter, a Rutgers alumnus who was then a senior vice-president at Young & Rubicam, read the piece and called. "You don't know me," he told Kroll, "but there are lawyers in the ad business. You *could* do both."

Kroll interviewed at the agency and was told, "We'll let you play ball for two years and intern here in the off-season. At the end of that time, you choose this or football." He played one year with the Titans, as a center, becoming the last person ever carried unconscious from the playing field at the Polo Grounds. Then he chose advertising. "I didn't want to tell my children I made my living bending over in front of Joe Namath," he says.

His first job at the agency was in the research department. He didn't like it. His mentors gave him a writing test, and he was moved to the copy department as a cub writer in 1965. By 1969, he was senior vice-president and associate creative director. On November 23, 1970, the day he turned 33, he was named executive vice-president and creative director, the youngest in Young & Rubicam's history. Within six years he was president of Young & Rubicam U.S.A.

Kroll is a large, broad-faced man, private and introspective, and often seems lost in contemplation. Some people say he's distant, and few say he's warm. "I can't imagine spending a week with Alex on vacation," says a co-worker. "He presents a wall that's difficult to break through." Another says that Kroll can be in a room with you, chatting, joking, working, and an hour later he'll pass you in the hall and be concentrating so hard he won't even nod.

He is soft-spoken and gentle, however, and can be truly compassionate. When a file clerk who'd been with the agency nineteen years was forced to leave work to care for his sick, elderly parents, his predicament was brought to Kroll's attention. Kroll put his head in his hands and whispered, "Oh, the pain. Do something about it." The personnel department found a way to give the man enough money to support him until he reaches Social Security age.

IN TRUTH, KROLL DID not so much soar to the top as trudge up the ladder. He has enormous energy and expends most of it at Young & Rubicam, often taking the 4:30 A.M. milk train in from West Redding, Connecticut, where he lives in an 80-year-old converted barn with two teenage sons, a ten-year-old daughter, and his wife of twenty years. Phyllis Benford Kroll came from the other side of the tracks, the only daughter of a vice-president of Allegheny Ludlum Steel. The pair eloped and were married at the annual North-South Football Game festival, in Florida. North coach Duffy Daugherty was the best man. The couple honeymooned with 43 football all-stars.

So far this year, Kroll has taken more than 30 business trips, but on an average day at headquarters, at 285 Madison Avenue, he wades through account alerts, financial reports, and memos on new business (the agency makes more than a dozen pitches for new accounts a year) before most people reach the office. As soon as they begin to arrive, he starts meeting with them. On one recent day he held creative reviews—sessions where an account team studies the advertising, marketing strategy, and competition—of Frito-Lay, Johnson & Johnson, and American Home Products; took time out to meet with a client from

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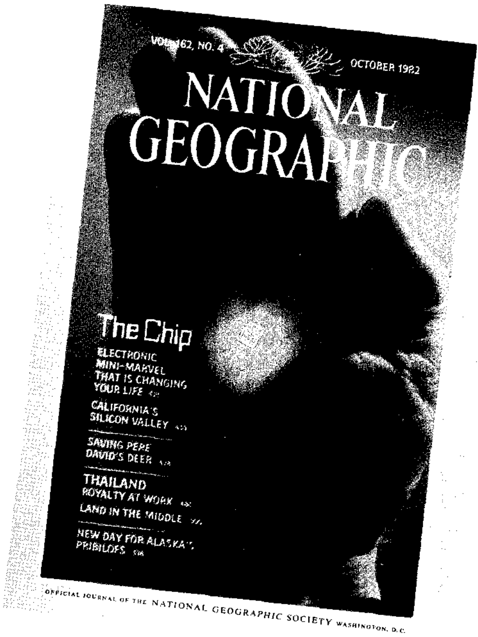
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"…'Alex Kroll changed the whole approach to creative work,' says chairman Ney, 'and then he switched to a superb businessman'…"

Richardson-Vicks; drafted a speech he'll make at a General Foods meeting; and said hello to a delegation of ad people from China.

All his hard work has helped the agency corral more new business than any other in the past five years, including the $20-million Oil of Olay account, the $16-million Kentucky Fried Chicken business, and Certs and Dentyne, backed by $18 million from Warner-Lambert. Also, Gannett Corporation and its new daily, *USA Today* ($12 million), Kodak instant cameras ($20 million), the Jamaica Tourist Board ($15-million), Gillette's Right Guard and new products ($12 million), Atari computers ($20 million), United Vintners—Inglenook and Colony wines—(another $20 million), the 7-Eleven store chain ($25 million), and, of course, Ford's Lincoln-Mercury division (now more than $75 million), as well as both Hallmark Cards and Canada Dry ($15 million apiece). Recently, the agency added some of American Telephone & Telegraph's corporate and Long Lines business, worth another $25 million a year.

The agency has had its share of jolts too. It lost the $15-million Pabst-beer account, and then won and lost Miller's new-products business. Also gone are General Electric major appliances and Gallo wine. And when Eastern Air Lines flew off to a new agency a year ago, Young & Rubicam threw a "stuff Frank Borman" bash the next day in the ballroom at the Pierre Hotel.

The party was Kroll's idea. Some 100 staffers had been working very hard to keep Eastern, an account that had been troublesome for much of its seventeen years at Young & Rubicam. "Win, lose, or draw on Eastern," Kroll had said, "this agency deserves a blowout, a party, a real smasher. Set it up for Friday." Employees queued up at four bars and rocked to two bands. Kroll himself appeared to have a good time.

HE DOES MORE THAN WORK hard; he works smart, and loves a challenge. There is, for example, the tale of how, when he was in the creative ranks, he was assigned to Procter & Gamble, an account other copywriters eschewed because it allowed so little freedom. "Alex gladly accepted the challenge and made a mark for himself on something other people didn't want to work on," says a former associate. "He built a relationship with a major client—the world's biggest advertising spender—and rode the coattails of what he had built to the top spot. He saw opportunity and grabbed it."

In 1974, Simmons, the mattress company, announced it was leaving the agency, recalls Frazier Purdy, Y.&R. executive vice-president and creative director. "This just served as a challenge to Alex. He got a bunch of us together and explained that he intended to get Simmons back. Some 36 hours later, after a burst of creative activity sufficient to sustain an average agency for a year, he demanded an audience with the client. I mean 'an audience' literally. We made a presentation onstage at Sardi's. We had actors act out new commercials complete with sets and music. Totally insane." Simmons returned the business to Y.&R. within an hour. "Alex doesn't give up," explains Ney.

He was tempted to give up once, in the late sixties and early seventies, when the agency went through rough times. In 1970 and 1971, billings actually declined. Kroll thought of going elsewhere, but chairman Ney persuaded him to stay, and Kroll ultimately reorganized what had become a wild, self-indulgent creative department. Back then, says Ney, "we realized that we could produce great advertising, but it wasn't always on target. Sometimes we would totally forget to address the client's problem. It was a no-coordination heyday. Alex understood the problem—the creative team had to develop its own strategic process, not ordained by account management. At Y.&R. we don't live or die by Kroll or me or any one man. But Alex changed the entire approach to creative work, and then he made the switch from creative to a superb businessman and manager of a complex service business. He's at the forefront of operations, developing strategies."

Kroll isn't developing them alone. Indeed, Kentucky Fried Chicken chairman Richard Mayer, who has worked with him for almost twenty years, marvels at Kroll's "ability to assemble a bunch of tigers around him. His people are the toughest and sharpest in the business," says Mayer.

PERHAPS KROLL'S GREATEST skill is in getting others—both in creative and account work—to come up with solutions enthusiastically. "I want to get the exciter beams on their imaginations heated," he says. "So we draw and talk and write and talk until everyone internalizes the problem and adopts an intensely personal approach. Remember Raymond Rubicam's edict, 'Resist the usual'? The only way to achieve this is to pour a strategy through an individual so it comes out personal."

Kroll engineers his creative sessions so that everyone feels he is contributing. In one special project for Ford, the agency had to produce a theme phrase. "Our car people in New York had thumbed their thesauruses for weeks," recalls associate creative director John Nieman. "They'd come up with more than 100 entries, and no winners. Y.&R. Detroit had also come up with 100 different entries. The art directors had their lists. The spouses had their lists. Still no winners. Everyone knew it. Everyone also knew there was a meeting in Alex's office at 3 P.M. … with 'the line.' Before the meeting, the supervisors narrowed the list and focused on three recommendations.

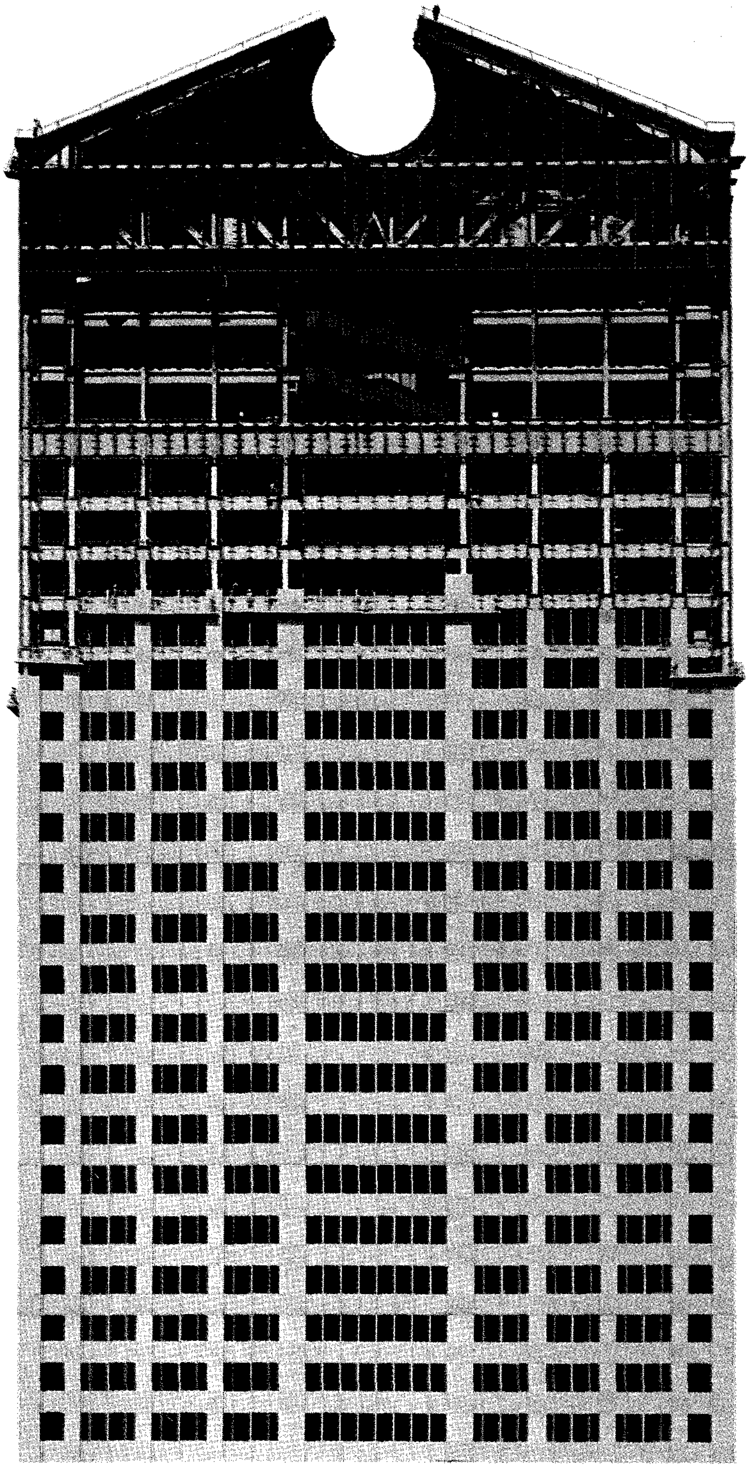
"Alex looked at them. Obviously no winners. Then he told us what he thought the line should *say*. Not the exact words, just the attitude or stance of the line. Someone seconded the thought. Someone volunteered a first word for the line. Someone completed the sentence. Someone improved the set of words. Alex said, 'That's it!' After three weeks and reams of paper, the line had been written in five minutes. And everyone felt it was theirs." The line was: "Somebody had to do it." Unfortunately, Y.&R. didn't get the business, but there was no doubt that the agency had produced a good phrase.

Kroll doesn't care where an idea comes from—whether from a junior account executive or a star creative team. Some disgruntled workers complain that he steals ideas and presents them as his own, but to most Kroll seems the ultimate team player. He credits Ney's innovativeness and energy with fueling his own, and attributes the agency's success to the troops.

To almost all, he is an inspiring leader. "Simply put, he just expects work to be right, and this attitude makes us all work harder for him," says commercial-production director Manny Perez. Indeed, Kroll says that at Young & Rubicam "you expect to win. Expectations, not fear or threats, should motivate people."

But motivation by fear is exactly what his critics accuse him of, and like any executive, he has his share of critics. "Alex can be positively frightening," says one. "You can present an idea and see nothing. I've never seen him blow up, but you can't say no, no matter how outrageous the request. He'll simply turn off, and nobody wants to turn off his boss." Another detractor calls Kroll "a cold fish, an imposing guy who tends to scare people. He's awesome in a negative sense." "He's a bully," adds a former co-worker. "He manages by intimidation, throwing his power around to get

Abuilding.



Photograph by Reinhart Wolf

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VANITY FAIR

Coming In March 1983

a Condé Nast Publication

"…'We've got to remember that our job is to build the client's business,' Kroll maintains, 'by fumbling, punting, or whatever'…"

his way. In the end, he stimulates out of fear rather than inspiration."

Team players: *Kroll says Ney (right) fuels his energy and inventiveness.*

The great majority of Kroll's co-workers, however, disagree. He is a demanding boss, but he is usually forgiving when work falls short of his expectations. "If something goes wrong, he's a lot softer on us than we are on ourselves," says Perez. "Once, after beating my head against a wall trying to do superb advertising for a client who was impossible to deal with, I was ready to pack it in. The shoots were dreadful, the client was nasty, and the advertising lay there like a cold potato. I blamed myself. I was a newly promoted art-and-production supervisor, and I wanted to look good in Alex's eyes. He saw one of the spots I'd shot and said, 'This commercial has set the course of production back 25 years!' I rambled something about being no good, losing perspective, I could have done better. He looked at me and said, in that very determined voice of his, 'You did the best you could under the circumstances. Stop complaining. Put it behind you and move ahead.' He never attacked me personally or made me feel small."

KROLL IS ABLE TO PUT THINGS behind him and move ahead largely because of the influence of an ex-marine football coach in high school. "His one motto was to run it off," says Kroll. "I used to think he was a sadist, but the older I get, the more I see the logic. If you lie there, your bruises congeal. If you get out and run, you're moving toward something else."

Thus, he puts his soul into the running. And when it comes to pitching for new business, Kroll is a marathoner. He *wants* to win. Shooting commercials for a new business prospect is always risky and expensive, for when you lose, you lose a lot of money. On one pitch, while the agency was well along shooting one campaign, another creative team was quietly creating a "backup" campaign. "As that became more and more developed, it became more than very good," recalls John Nieman. "Many people thought it should become Y.&R.'s recommendation. I presented it to Alex at a big meeting. He listened and was moved, like everyone else. 'Can we save money if we pull the plug now on the existing production?' he asked. 'Not likely' was the reply. 'Prepare to shoot both,' he said. We presented both campaigns and won the business."

When pitching new business, "he's formidable," says Keith Reinhard, chairman of Needham, Harper & Steers. "I've been impressed with his speeches, not just in what he says but in the way he says it. As an old copywriter, I've always admired people who know how to use rhythm. I beat Kroll once, on McDonald's in 1969, and beating him made that victory sweeter."

Though Kroll will go to enormous lengths to win an account, he will also gamble on long shots that might jeopardize it. In 1977, when the agency went after Kentucky Fried Chicken, Kroll came up with a then radical strategy focusing on chicken's nutritional value. "We went in with that one campaign," recalls John McGarry, executive vice-president. "The competition, Bates, went in with two. After the meetings, Kroll got a call from the client, who said that Y.&R. looked pretty good but so did Bates. We had two weeks to make changes, but instead of changing the campaign, Kroll researched it, having tapes made of interviews to get substantiation. He believed in what we'd done, and he took those two weeks to go out and prove it. We won."

Sometime later, Young & Rubicam urged Kentucky Fried Chicken to drop the "It's so nice to feel so good about a meal" slogan, which had won the account, and move to "We do chicken right," taking a tougher, more competitive stance. "We were queasy, but we followed their advice," says Richard Mayer. "We saw a pronounced improvement in business immediately."

Even more courageous was Ney and Kroll's decision to give up the Bristol-Myers account, in May 1979, after more than 40 years. Bristol-Myers had refused to give the agency a raise. "It was awful," says Kroll. "It's no fun to watch a business you helped build run down after 40 years." But, as is his way, Kroll immediately put the resignation behind him. A staffer who passed him in the hall that afternoon heard Kroll singing, barely audibly, the current Alka-Seltzer jingle, "Oh what a relief it is"—this on a day when his agency had given up $30-million worth of analgesics advertising.

IT'S THOSE UPS AND DOWNS THAT keep Kroll coming back for more. "Advertising is very much like the sports I played in college," he says—in addition to football, he boxed, wrestled, and played rugby. "All require discipline and personal goal setting. And you don't have to play; they're self-sustaining efforts. Athletics is great training for advertising: You find out how hard it is to win and how good it feels."

Kroll loves the job he had "the good luck to stumble into twenty years ago." It lets him "experience as many enterprises and emotions as there are." He says it keeps him humble too: "A quarterback learns he has to make something good happen, whether by fumbling the ball on purpose or putting his face where it's going to get punched. We've got to remember that our job is to build a client's business, by fumbling, punting, or whatever. If we think that, we won't get frustrated.

"Advertising is not a business you can ever take for granted. It keeps you hungry. Take it for granted and you get hit in the chops."

Photograph by Joe McNally/Camera 5.

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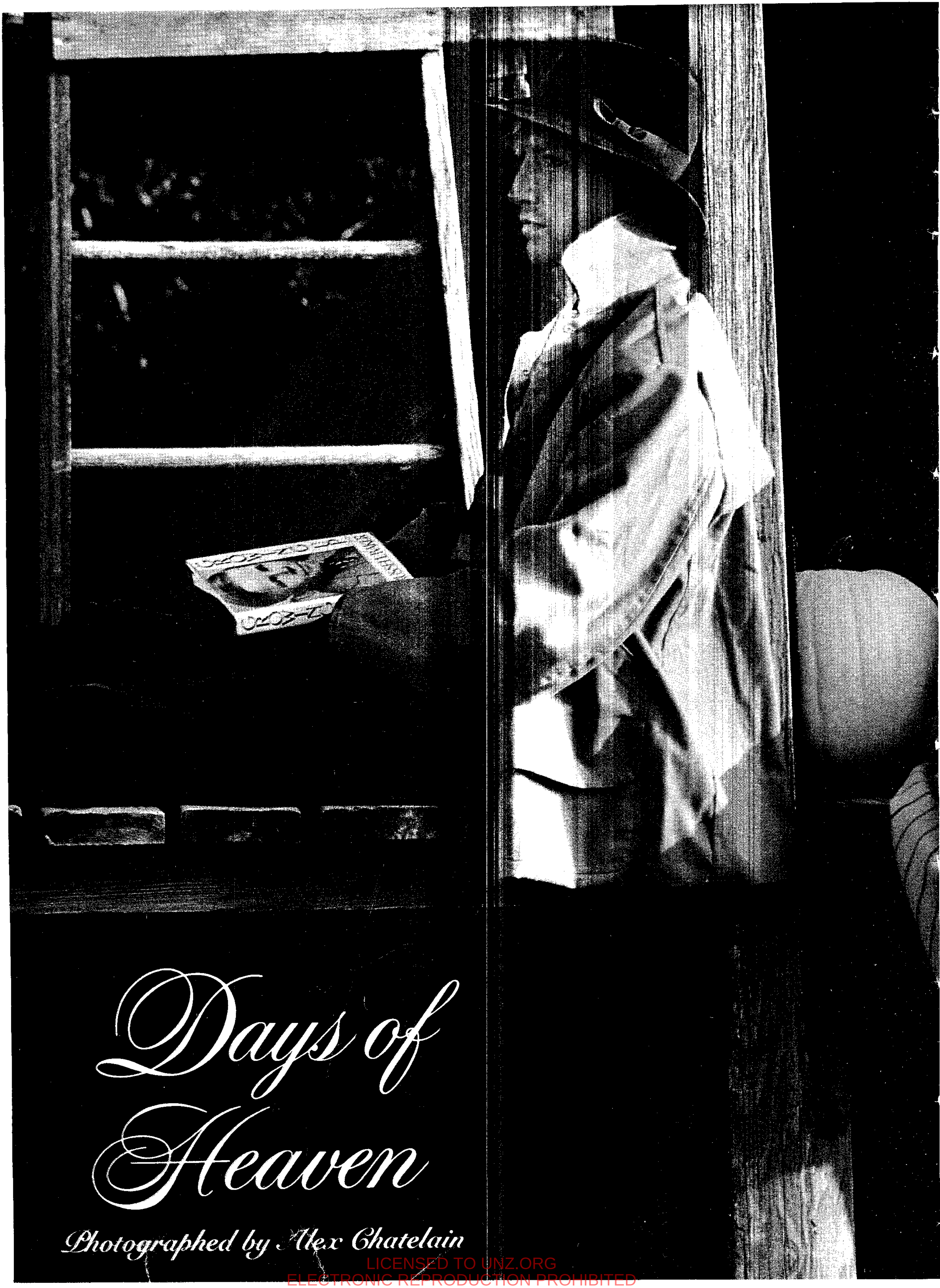
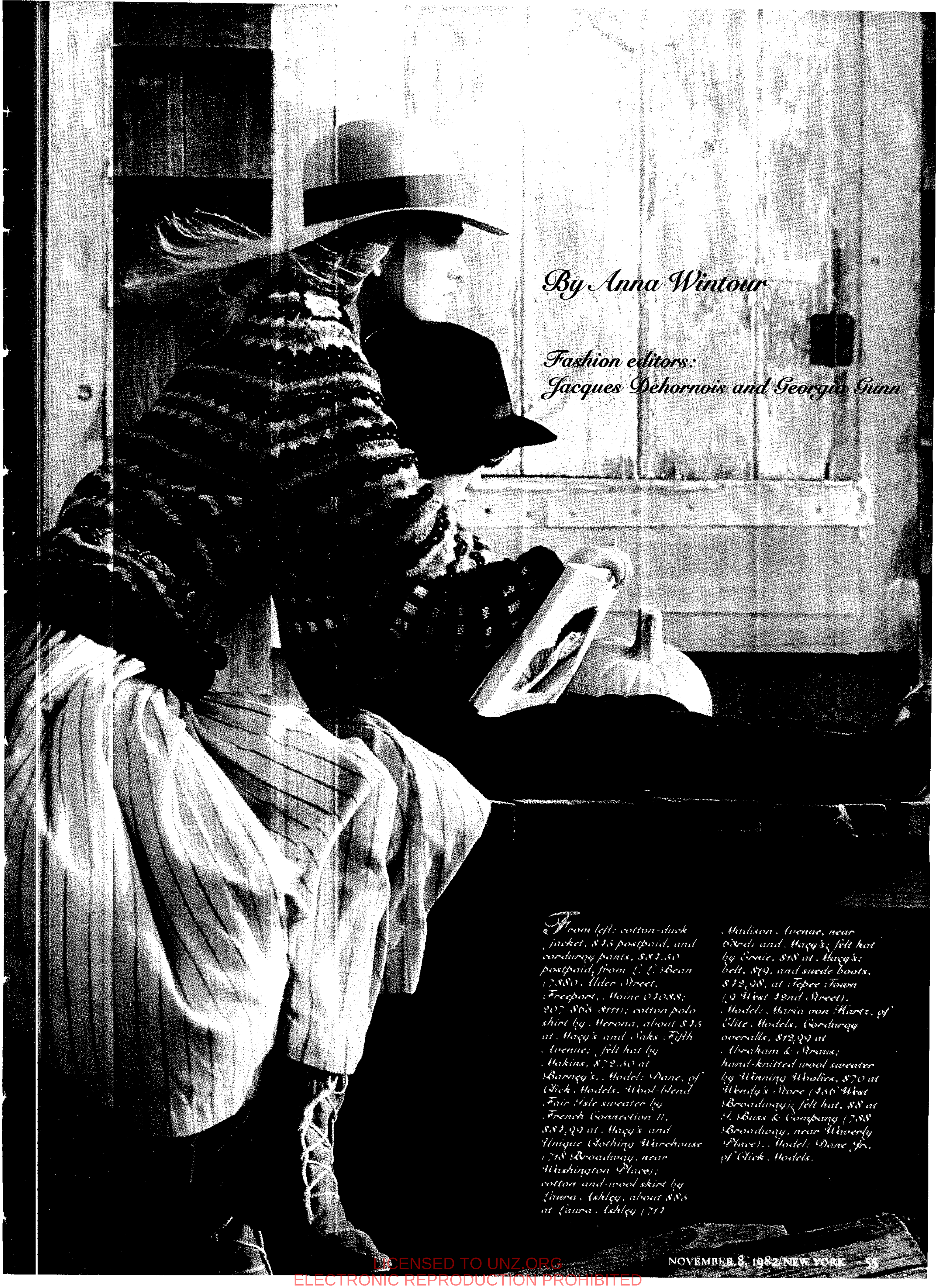


Days of Heaven

Photographed by Alex Chatelain



By Anna Wintour

Fashion editors:
Jacques Dehornois and Georgia Gunn

From left: cotton-duck jacket, $45 postpaid, and corduroy pants, $84.50 postpaid, from L. L. Bean (7880 Alder Street, Freeport, Maine 04088; 207-865-3111); cotton polo shirt by Merona, about $45 at Macy's and Saks Fifth Avenue; felt hat by Makins, $72.50 at Barney's. Model: Dane, of Click Models. Wool-blend Fair Isle sweater by French Connection II, $84.99 at Macy's and Unique Clothing Warehouse (718 Broadway, near Washington Place); cotton-and-wool skirt by Laura Ashley, about $85 at Laura Ashley (714 Madison Avenue, near 63rd) and Macy's; felt hat by Ernie, $18 at Macy's; belt, $19, and suede boots, $42.98, at Tepee Town (9 West 42nd Street). Model: Maria von Hartz, of Elite Models. Corduroy overalls, $12.99 at Abraham & Straus; hand-knitted wool sweater by Winning Woolies, $70 at Wendy's Store (450 West Broadway); felt hat, $8 at J. Buss & Company (788 Broadway, near Waverly Place). Model: Dane Jr., of Click Models.

Real wear for the country life. Instead of expensive variations on these American themes...

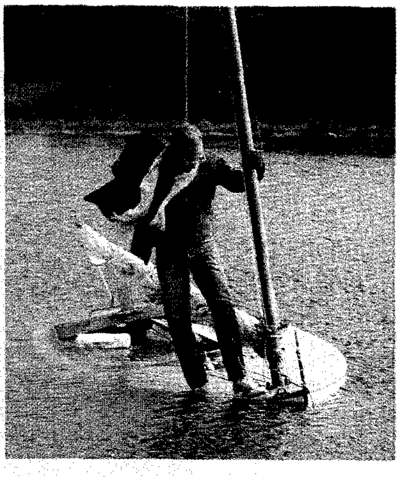
Vintage wool jacket, about $30, melton trousers by Dutch Army, $24.95, and vintage Irish-tweed coat, about $45, at J. Buss & Company; long-sleeved lamb's-wool sweater by Alan Paine, about $60 at Bloomingdale's and Macy's; cotton-broadcloth shirt, $28 postpaid from L. L. Bean; wool-knit tie by Rooster, $9.50 at Macy's; felt hat by Makins, $57.50 at Barney's; cane, $25 at Burberrys (9 East 57th Street).

Above right: her rubberized raincoat by Kiffe, $9.99, tweed cap, $6.99, and shoes by Hiro, $28, at Unique Clothing Warehouse; corduroy pants by the East Side Clothing Company, $39.99 at Lord & Taylor; hand-knitted wool vest by Alana, $60 at Mattie Haskins Shamrock Imports (205 East 75th Street); wool sweater, $46 postpaid, and shirt, $30 postpaid, from L. L. Bean; wool tie, $16 at Burberrys. Boy's riding jacket, $53, and stretch-nylon jodhpurs, $33, at Miller's (123 East 24th Street); wool scarf, $32.50 at Burberrys; corduroy cap by Ernie, $8 at Bloomingdale's.

Schwinn bicycle from Bikes and Things.

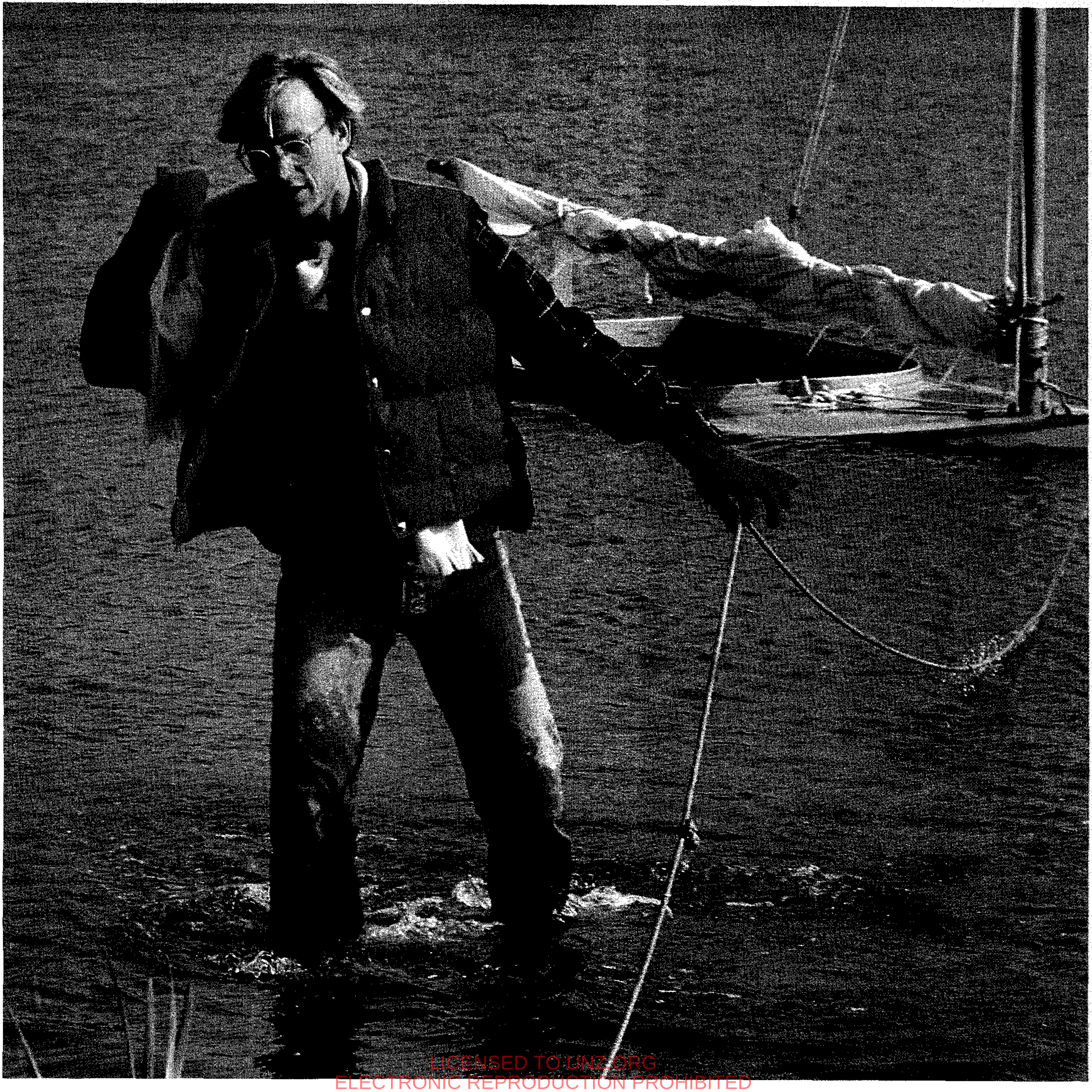
Near right: wool-blend lumber jacket, about $65, and wool shirt, about $42, both by Woolrich, at Abraham & Straus, Gimbels, Hudson's (97 Third Avenue, at 13th), Macy's; corduroy skirt by Agnès B., $48 at Barney's; wool scarf, $9.99 at Unique Clothing Warehouse; belt, $28 at Tepee Town; hand-knitted wool gloves by K.A.N. Knitwear, $18 at Mattie Haskins Shamrock Imports; boots by Geoffrey Beene, $75, and tights by Trimfit, $9.75, at Macy's. Far right: flannel-lined denim overalls by Osh Kosh B'gosh, about $28 at Abraham & Straus, Bloomingdale's, Macy's; cotton-flannel shirt by Traditionalist, $12.50 at Abraham & Straus; lamb's-wool scarf, $22.50 at Burberrys; rubber boots, $19.95 at Miller's.

Hair: Sam McKnight for Bumble & Bumble, New York.



...why not wear the real things?

Goose-down vest, $43.50 postpaid from L. L. Bean; denim Levi's, about $22 at Hudson's and Macy's; Viyella shirt by Gant, $64 at Macy's; wool-knit tie, $20 at Piero de Monzi (824 Madison Avenue, at 69th); cashmere-and-wool scarf, $55, and cashmere-and-wool gloves by Kilgour, French & Stanbury, $45, at Barney's.



Theater/John Simon

EVEN THE KITCHEN SINK

"...Pamela Reed's performance makes *Standing on My Knees* worth a visit. *Hooters* is a droll sexual game of checkers..."

ANYBODY WHO HAS EVER LOVED ONE OF today's characteristic highly gifted and deeply disturbed young women should feel right at home with **Standing on My Knees,** John Olive's play about Catherine, a schizophrenic poet living in—yes—today's equivalent of a garret. The action observes the contemporary non-Aristotelian unities, taking place between two hospitalizations and chiefly on the figurative treadmill between the psychiatrist's office and Catherine's den, low on heat but high on records, books, and pills—Thorazine and vitamins. At a party given by her publisher, editor, and semi-faithful friend, Alice, Catherine meets Robert, a young investment counselor, and the two fall in love. Well, Robert, who doesn't know Catherine's history, does; she, in turn, falls into the amalgam of needs and refusals, hungers and inconsistencies, that constitute her closest approach to love.

As a portrait of the irresistible neurotic in action and as a lacerating slice of life, the play functions handily. But, immediately, there are problems. We want to believe in Catherine's art, yet the best example we get is a defiant non-jingle the girl hurls at her therapist: "Roses are red,/ Violets are blue;/ I'm a schizophrenic/ And so am I." Witty, as Catherine often is, but not profound. We would like to see a connection between her states of mind and the modern and post-modern music she keeps listening to (some of which could easily drive anyone crazy), but that doesn't seem to be the point. We wish to know whether her friendship and love affair founder, or seem to founder, on her dementia; and what, if any, guilt devolves on the weakness of *this* lover, *this* friend. And is the wise woman therapist's summation, that the new attack will be less grave, a mere placebo or the truth; and if the latter, how earned?

The author has a neat way with a line: "I swear to God sometimes I get nostalgic for last week," wails the dizzy Alice. "You look good in gooseflesh," Catherine tells her shivering, landlord-crossed lover. Robert, tired of Catherine's way of passing the bottle back and forth, exclaims, with a gift of costly brew, "I know it's disgustingly bourgeois, but this is a wine that requires glasses." Unfortunately, Mr. Olive cannot quite turn an epigram into an epiphany, and we never know why the truly imaginative—as well as crazy—Catherine takes on the mostly plodding Robert. When she says, "You have the softest, sexiest hands—businessman's hands," there is no contextual revelation: Is this the need for stability talking? Or affectionate lover's teasing? Or merely poetic—or schizophrenic—idiosyncrasy?

What makes *Standing on My Knees* (at the Manhattan Theatre Club) worth a visit, though, is Pamela Reed's acting. Miss Reed's Catherine walks the razor's edge between expectancy and disheartenment, and, as with Andersen's Little Mermaid, we can feel the toll every barefoot step on that razor exacts. There is something defensive even about her hopefulness, haggard about her joys, as the voice trails off into a whisper or hurtles into a howl. Mostly, however, there is that menacing hortatoriness, that honest but cold summons to the other person not to be too trusting, which, by the nature of things, must fall on deaf ears. And then that charming cockiness, the bravado that manages to distort serenity; and, again, the super- or infrahuman pathos when need cowers naked and horrible in its unslakableness. Subtly disorienting shadings, sudden leaps into antithesis, and the ultimate aggression that fights all beauty to a standstill—all the uncontrollable complexities of madness are in this performance, controlled. Miss Reed truly is two persons, each perfectly realized and inextricably encapsulated in the other. We watch this performance on *our* knees.

The supporting cast—Jean DeBaer of the pungent inflections and shrewd timing, Tresa Hughes of the wise smile just this side of smugness, and Robert Neches of the somewhat charmless sincerity—is excellent to fair. The staging by Robert Falls (which originated in Chicago) is sensible and nicely graduated, and the production values are apt. If only the playwright could have gone farther—in any direction.

Hooters, TED TALLY'S ALREADY OFT-produced second play, resurfaced at the Hudson Guild. It concerns two very young men and two slightly older women in a make-out motel on Cape Cod during a summer weekend in 1972. Ricky is the seemingly tougher, more

On the razor's edge: *Reed's schizophrenic Catherine truly is two persons.*

Photograph by Martha Swope.

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“...*Do Lord,* pride and dignity; *Edmond,* bunkum; *Some Men* needs help...”

experienced boy, who now works for his father; Clint, his high-school chum and now a college freshman, is more tentative. Cheryl, who is engaged to a meticulous and unromantic businessman, is a “10,” but is accompanied by her fellow bank teller, Ronda, a “dog.”

The women don't want involvement, the men want nothing else—but only with Cheryl. There ensues a sexual game of, not chess, merely checkers, in which the unpredictable predictably comes to pass. The less likely mates are conjoined, the less likely relationship is consummated, and so on, until we switch from predictable unpredictability to predictable predictability. But what saves the play from tediousness is the generally peppy, often genuinely droll, dialogue, and the consistently smile-producing interaction of the characters.

David Kerry Heefner has directed with decent plainness, and the four actors are pleasant company, though Griffin Dunne (Clint) and Paul McCrane (Ricky) might be even better if they traded roles. As Ronda, Susan Greenhill starts shakily but grows into delightfulness. Polly Draper, with her mysteriously draped voice and aura of dusky sensuality, is a compelling Cheryl, for whom sex is the main mode of self-expression, but whose expression, even in that mode, is superficial. The production values are respectable, and *Hooters* (a synonym, I learn, for knockers—you always learn something in the theater) is a nice little play, though perhaps, on the whole, a little too little.

Edmond IS PROBABLY DAVID MAMET'S best play in quite a long time, which may not be saying all that much but at least proves that there is life in the young fellow yet. Edmond Burke (named so, presumably, to establish his ultraconservativeness) walks out on his wife, with whom he has become “spiritually and sexually” bored, and proceeds to become engulfed in a cross between a binge and a nightmare. He has numerous encounters—mostly unpleasant, if not downright vicious—with pimps, whores, shills, sleazy hotel porters and pawnbrokers, and other assorted lowlifes. Foiled, swindled, robbed, and beaten up, the worm turns, and Edmond wallops a black pimp who threatens him with a knife. He then accompanies a waitress home, has sex with her, and, exasperated by her delusions of being an actress and unwillingness to face the truth, works himself up into homicide with a knife he bought for “self-defense.”

Edmond winds up in jail, where his cell mate, a brawny black, forces him into oral and passive anal intercourse. Rejecting the cold comfort of the prison chaplain and scorning God, Edmond embraces his imprisonment and sexual slavery with the first happiness we see him achieve, and we leave him, in the double-decker bunk with his lover and master, hopefully confronting existential and eschatological problems. The philosophy of this double-dyed bunkum is summed up in Edmond's repeated “Every fear hides a wish.” The two things our hero was most afraid of, loss of liberty and blacks, have turned out to fulfill his deepest cravings. A dubious lesson from Freud, still more dubiously applied, *Edmond* fails as a play because it cannot make us experience and share its thesis. But, except when its dialogue Pinterizes blatantly, it works scene by scene, thanks to harrowing spareness, eerie exoticism, and the odd patch of racily dim-witted dialogue.

This Goodman Theatre-of-Chicago production, starkly staged by the group's director, Gregory Mosher, has traveled well. Colin Stinton is sublimely average—and, therefore, flawless—as Edmond; the others are not only good but also adept at handling several parts each. Costumes and scenery are rightly inconspicuous, but Kevin Rigdon's lighting is a powerfully felt presence. This is the third not uninteresting play in three weeks to come to us from Chicago, proving there's life in the old city yet.

Some Men Need Help IS JOHN FORD Noonan's previous play, *A Coupla White Chicks* etc. in reverse. Both take place in kitchens, both concern symbioses in which the coarser member does more for the refined one than vice versa; only where there were two women before, there are now two men. Hudley T. Singleton III is a prototypical Connecticut Wasp and head of his own P.R. firm, constantly drunk and going to the dogs—indeed, courting death—because, it seems, his wife has left him. In bursts a strange man, hell-bent on saving him. He is Gaetano Altobelli, who lives with his family down the road in the only garish house in the district, and who wants to get Hud to a detoxification clinic. He has made Hud his project, has minutely boned up on his life, and will, on Hud's return from the clinic, even live with him for months until he fully recovers. This, although Hud, an utterly hateful fellow, keeps insulting him and starts beating him up. But Gaetano's curious love and persistence, as well as his muscles, are stronger.

The play is arrant nonsense. As written, neither Hud nor Gaetano—nor their invisible wives, nor any of the plot developments—makes an iota of sense. Though fairly wild farce, *A Coupla White Chicks* stayed in the realm of the possible; *Some Men Need Help* starts out as absurdist farce, veers into weird comedy, becomes briefly violent melodrama, turns into sentimental drama, and ends in some no-man's-land of failed comedy, failed seriousness, and totally failed credibility. It is a ludicrous mess full of unfunny jokes and unmoving tears (though dipsomaniacs might find it touching), and if anyone needs help here, it is clearly the author.

John Ferraro has directed with acumen and resourcefulness, and all the production values are up to snuff, including B. H. Barry's fights. Unfortunately, Treat Williams is a boring, mumbling, surface-skimming actor, and makes Hud into an even bigger nonentity than need be; Philip Bosco is sound and solid as usual, even in the silly part of Altobelli, a man who would neglect everything to reclaim a worthless, mean-spirited sot. Hasn't he a life of his own to attend to? We hear about one, but it is as preposterous as the rest of this preposterous farrago.

Do Lord Remember Me, AT THE AMERICAN Place Theater, was compiled by James de Jongh from interviews recorded during the 1930s with former slaves then in their eighties or nineties. Four of the actors perform an assortment of anonymous blacks and their masters, while a fifth, Glynn Turman, also does some interpolations: a bit of Nat Turner and a traveling storyteller who relates a comic myth. There are also period songs, and the reminiscences are arranged in thematic clusters.

Some of the stories are deeply moving both because of their tragic nature and because of the poised and poetic gallantry with which they are told; others attest to the wit, cunning, and courage with which the slaves maintained—incredibly—a sense of humor and a sense of dignity. Though somewhat faltering at first, *Do Lord Remember Me* gathers momentum as it goes along, and becomes a proud testimonial to the black—and human—spirit under duress. In Regge Life's careful directorial hands, Frances Foster, Ebony Jo-Ann, Lou Myers, Charles H. Patterson, and Mr. Turman give good accounts of themselves in a variety of roles; only Julie Taymor's set is, even on a shoestring, not good enough, and includes the rattiest backcloth that ever creased and puckered before my eyes.

IF I HAD TO DESCRIBE **Rock 'n Roll! The First 5,000 Years** in one word, it would be "nauseating"; if I had two words to do it in, I'd use "nauseating" twice.

'THE RUSSIAN' jonathan perlowsky

Jonathan Perlowsky cordially invites you to attend the opening of an exhibition of his new works Saturday, November 6, 1982, 3-6 P.M., at the Westbroadway Gallery.

The exhibition continues through November 24.
Gallery hours are Tuesday-Friday 11 A.M. - 5 P.M., Saturday 11 A.M. - 6 P.M.

Photo of Jonathan: John Kane Makeup: Debi Bates Concept-Design: Jonathan

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SWEET AS SIN

"...*The Missionary* is a satirical and naughty film—an aesthetically pleasing object that's also very funny..."

Saving souls: *Michael Palin on the job in Richard Loncraine's film.*

The Missionary, A HIGH-STYLE BRITISH comedy about virtue and lust, was written by Michael Palin, of the Monty Python troupe, so it's not surprising that now and again the movie exhibits Monty Python's familiar obsessions with sex, death, debility, and madness. What's new and gratifying, however, is the absence of Monty Python's cinematic style—the bullyragging absurdism, the visual muck and disorder that make M.P. films a trial to sit through. Here we have instead a calm, steady, beautifully photographed movie, an aesthetically pleasing object that is also very funny. Cheers to Richard Loncraine, another talented graduate of that vast school for directors, British television. Loncraine's style, which might be called *Masterpiece Theatre* with sting, draws on a tradition of masculine comedy that goes back to Henry Fielding at least. The movie has a good pedigree.

Michael Palin, his normally fluffy hair slicked down, plays the hero, the Reverend Charles Fortescue, an Anglican missionary who returns from Africa in 1906 after many earnest years of converting the heathen. At last Charles will be able to marry his childhood sweetheart, Deborah (Phoebe Nicholls), whom he hasn't seen in over a decade. Alas, Deborah has turned into a greedy, dull little thing with a mind like an adding machine. She hopes to settle into a large country house, but Charles is directed by the ebullient bishop of London (Denholm Elliott) to continue his missionary work, this time among the fallen women of London (Deborah thinks they are ladies who have hurt their knees).

Scrounging among the upper classes for money to support his mission, Charles meets a gallery of eccentrics who might have fallen out of the pages of *Punch*. There is the gracious Lady Fermleigh, so terribly apologetic when her ancient husband expires in the middle of Charles's fund-raising speech ("He's never done that *before*..."). And, ensconsed in a staggering country house, there are Lord and Lady Ames (Trevor Howard and Maggie Smith)—he a reactionary general of fabulous wealth who asks his wife, as he composes some sort of vicious parliamentary bill, how to spell "disembowel," "embedded," and, finally, "skull"; she a bored, libidinous beauty who sets about bedding the highly reluctant Reverend Mr. Fortescue.

Compared with the elder statesmen of the British stage. Trevor Howard has attained no more than late middle age (he was born in 1916), but Howard is *encrusted*—if not with age, then with acting experience. His ruddy, mutton-chopped face has been to hell and back; his voice emerges from a rusty iron pipe; sitting on a hobbyhorse and roaring "Who do I hate?" as he has his portrait painted, he is fierce, overpowering, hilarious. Maggie Smith, no longer struggling against the loss of her youth, looks more beautiful than she has in years and delivers a creamy-voiced, serenely sexy performance. These two make a highly improbable couple—in brief, just the kind that held the British aristocracy together for centuries.

Poor Lord and Lady Ames must suffer the various blunders and miscues of the ineffable Slatterthwaite (Michael Hordern), a butler of magnificent bearing who has grown so old and forgetful that he invariably gets lost in the huge house, delivering a roasted turkey on a platter to the bathroom, or settling with a sigh at the end of the day into the occupied bedroom of an honored guest. Hordern has orchestrated a variety of snorts, rumbles, and epic throat clearings into a major comic technique; he has never been more majestically vague.

Part of the reason these caricatures are so lovable is that they're essentially familiar. This tradition-laden movie is marked by nostalgia for a gentler period of comedy, nostalgia for the beauty as well as the ripe absurdities of class-ridden, sinful Edwardian England. The handsome brownish interiors look clubby and comfortable—indeed, the exterior shots (hunting scenes, country houses, a girl in a beekeeper's outfit) could be genre paintings hanging on the wall of a London club.

Working in this formalized setting, Loncraine doesn't push for easy laughs; his leisurely deadpan direction may remind you of work done 30 years ago, in the golden age of English film comedy. *The Missionary*, like those films from the Ealing Studios, is mildly satirical and naughty rather than uproarious. The movie depends on a simple comic convention: All women are sexually avid, and any man who doesn't see that is a fool. Fortescue, a serious, responsible, solicitous fellow, doesn't understand himself well enough to know how badly

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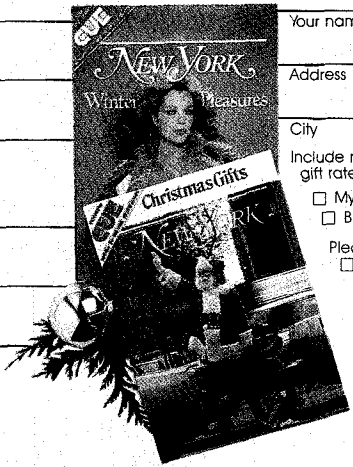

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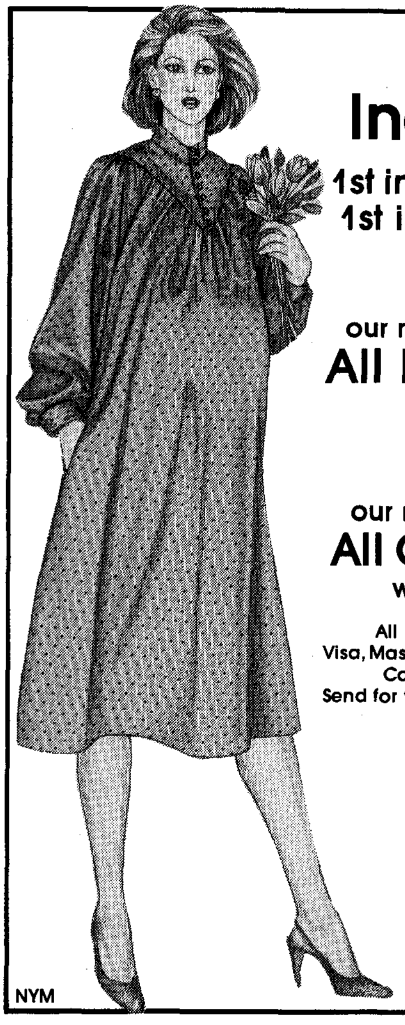

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he needs women. Lady Ames begins his education, and the straight-talking prostitute he tries to convert to goodness continues it. Fortescue sets up a missionary home that becomes very popular among young streetwalkers: The girls receive the kind of tender treatment from him that they won't get from their clients. Some of this stuff is too obviously a male daydream of endless eager females busting their bodices, but it's all done so gracefully that the fantasy never seems like a boast. Palin stays in character as the slightly stolid, earnest cleric worried about the souls of his flock; upright or prone, he remains a missionary to the end.

THE HAPLESS **Monsignor** IS ALSO ABOUT a sinful cleric—Father John Flaherty, a fighting and fornicating priest, who rises, through charm, diplomacy, and financial manipulations of astounding subtlety, to an exalted station as one of the princes of the church. The movie features a very strange performance by Christopher Reeve as this holy high roller. Whether stalking through Vatican corridors or romancing, in the ruins of the Forum, a desperate would-be nun, Reeve looks as if he's just copped the sacramental wine and swallowed it down in one long, blissful draft. A smirk never leaves his face—and there's only one minute, at the beginning of the picture, in which it makes any sense. After going berserk in the Battle of the Bulge and machine-gunning a platoon of Germans, Flaherty is called to Rome (his sins have apparently recommended him), where he meets the worldly Cardinal Santoni (Fernando Rey), who extends his hand without looking up from his work. But Flaherty doesn't kiss the proffered hand, and to Santoni's astonished question "Do you not honor my office?" he responds, as he looks in Santoni's face, "I would prefer to honor the person as well as the office." *Then* he kisses the hand. Pretty nifty, and worthy of a self-congratulatory smile.

That's the one good moment in *Monsignor*, but the picture is full of terrible moments that are equally entertaining. Movies as ridiculous as this one should be savored (preferably under the influence of something stronger than holy water). The producer, Frank Yablans (*The Other Side of Midnight*), and the director, Frank Perry (*Mommie Dearest*), have successfully reproduced the kind of schlock big movie made in 1957, which takes considerable perversity and possibly even talent. The absurd plot is paced so slowly that you have plenty of time to look at the beautiful Vatican sets and also at the ecclesiastical fashions, which are a knockout. Actors always shine in these clerical drag shows—John Huston had a triumph, almost two decades ago, in *The*

Cardinal. When two old pros like Fernando Rey and Adolfo Celi, as rival cardinals in gorgeous red silks, exchange polite insults while gliding over marble floors, the intrigues and conspiracies come to life. It's hard to say whether veteran screenwriters Abraham Polonsky and Wendell Mayes expected us to be shocked by the corridors-of-the-Vatican stuff or whether the whole movie is a put-on; they may know perfectly well that lots of Catholics, and particularly Irish Catholics, love extravagant tales of corruption behind the altar. In any case, their little-boy gleefulness is most entertaining.

Father Flaherty is supposed to be a passionate man whose ambition and lusty appetite overwhelm his piety, but Reeve plays him in such a smiling trance that neither the passion nor the piety comes through. The script doesn't help much, either. If Mayes and Polonsky weren't going to make Flaherty writhe in the tormenting flames of repentance, why not turn him into a witty blasphemer—a priestly Rex Harrison? If Flaherty had openly enjoyed himself, like the licentious Pope Alexander VI, who fathered four illegitimate children, including Lucrezia Borgia, the movie might have taken a wicked, subversive turn. But Flaherty doesn't even seem hungry for the woman he goes to bed with—a postulant (Genevieve Bujold) fleeing her disastrous personal life. Playing this ravaged, sexually famished woman, Bujold, whose features have grown sharper with age, actually tries to give a serious performance—probably a mistake, because the terrible lines she delivers so earnestly expose her to the audience's ridicule. The only time I grew angry at *Monsignor* was when she was acting up a storm while Reeve stood there smiling to himself like a man who had just made a perfect putt.

Briefs: Jinxed IS A HYBRID THAT NEVER decides whether it wants to be a daring black comedy or another remake of *The Postman Always Rings Twice.* Highly unconvincing as a masochistic blond chippy in love with a gambling lout, Bette Midler nevertheless picks up the show every once in a while and gives it a violent shake. Playing the lout, Rip Torn is funny, particularly when he turns into a stiff; as the blackjack dealer who becomes Bette's lover, Ken Wahl, so promising in *The Wanderers,* seems like a stiff even when he's moving. . . . Judging from a selection of works to be shown in the series **"A Decade of Cuban Documentary Film, 1972–1982"** (at the Film Forum, November 3 through 9), I can say that Cuban propaganda is more humane, relaxed, and enjoyable than that of any other dictatorship. The films don't approach art, but their artlessness is often charming or stirring. ■

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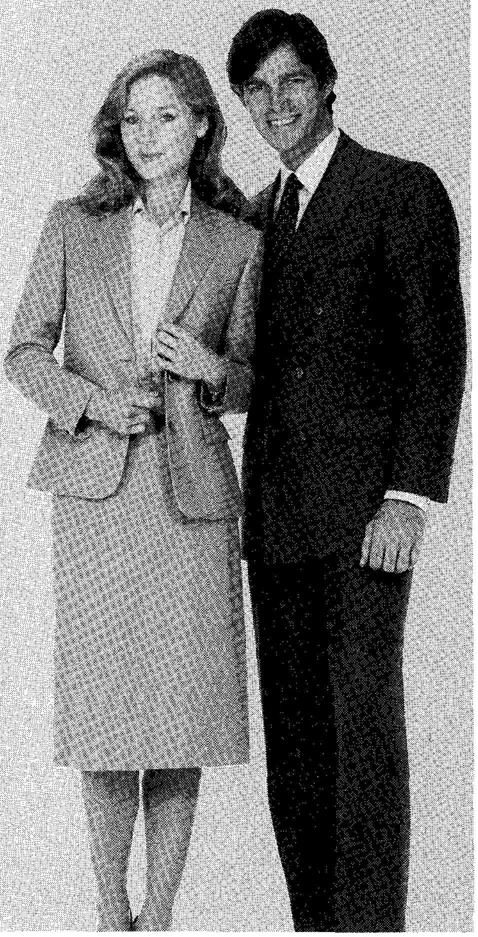

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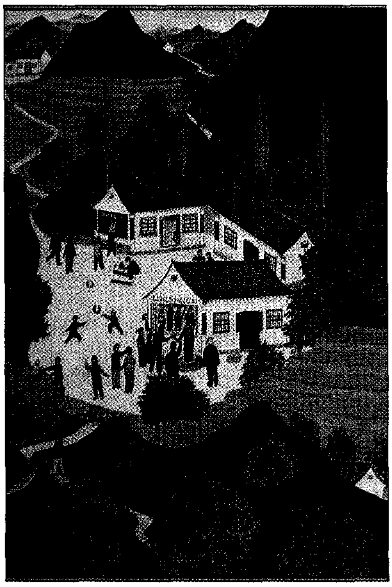

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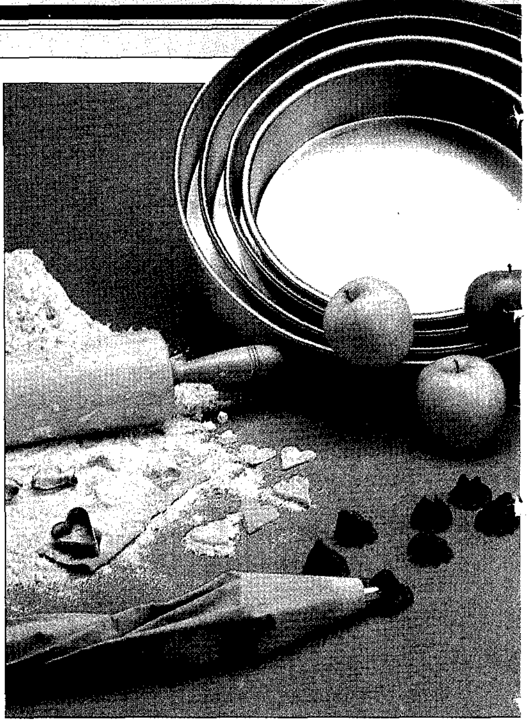

This is the time of year when there are apples to be turned into pies, pumpkins to be made into loaves, cakes and cookies to be prepared for the holidays ahead. And this is the time that the Broadway Panhandler, the supplier to all the new loft kitchens along lower Broadway and in SoHo, has chosen to expand its baking-equipment department. That's where you'll find a full complement of oversize cake pans (round, square, and oblong), croquembouche forms, and pastry bags. Not to forget the tiny animal aspic cutters and the fantasy-shaped cookie cutters. If this sounds very domestic, that's how we're feeling these days. And the Broadway Panhandler is, too.

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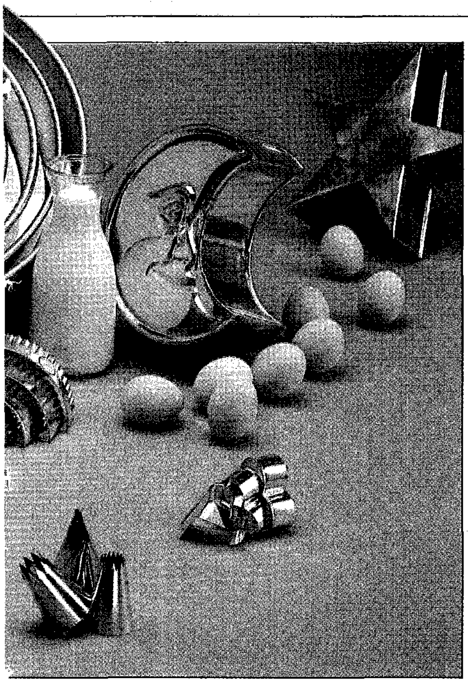
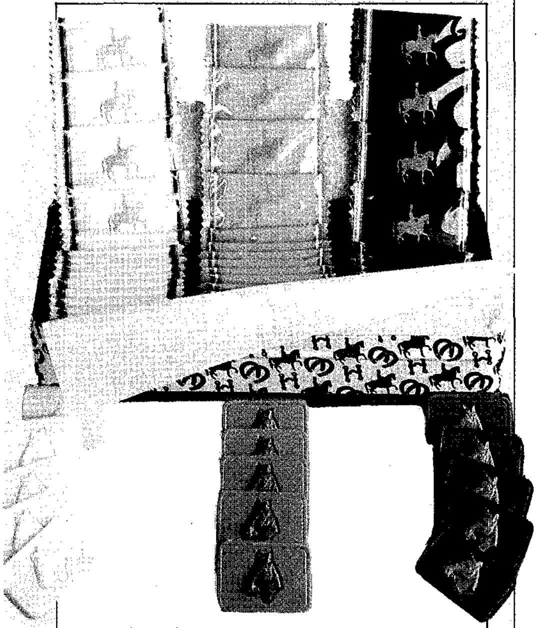
Counter Culture

Anyone who drives down a highway with John Baeder quickly gains an appreciation for the architecture of the open road. Diners take on a gastronomic glow; motels ooze welcome with the neon. But even Baeder's persuasive vision of the present interstate landscape cannot bring back the Wigwam Villages and Ditty Wah Ditty Tourist Courts of an earlier age. That job is left to Baeder's new book, *Gas, Food, and Lodging,* which incorporates the author's postcards commemorating roadside culture with his travels to their points of origin. Most of the vintage gas stations and tourist cabins are gone, of course, but some pop up beside the local Burger King. And, somehow, they make us want to cry.

GAS, FOOD, AND LODGING/Abbeville Press/$29.95

Photographs: top right, Steve Lesnick; bottom right, Ricardo Salas.





Garden Gaits

The horses on these wafer-thin, Japanese-made chocolates look regal, but they pale by comparison with the horses that will be competing this week in the National Horse Show. There they display courage (in the Puissance), discipline (in the open jumps), and flamboyance (in the three-gaited section). If you've never seen horses in live competition, you owe yourself this experience in high style.

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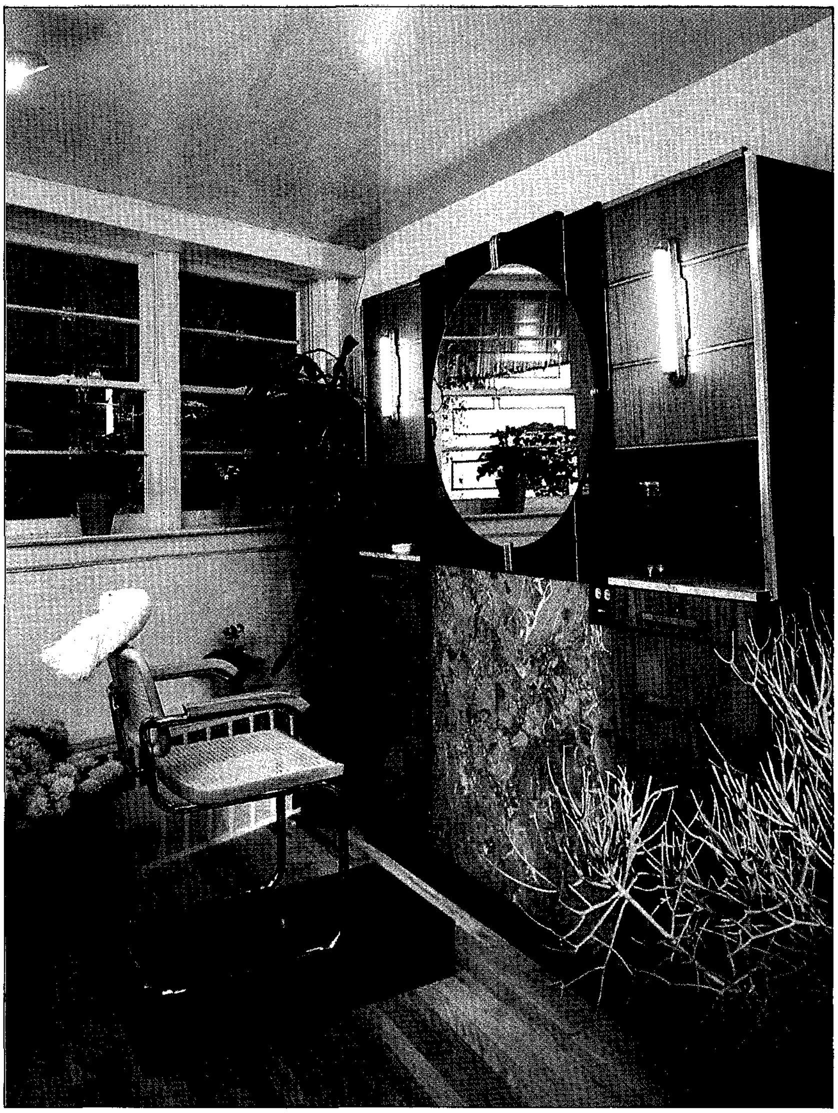

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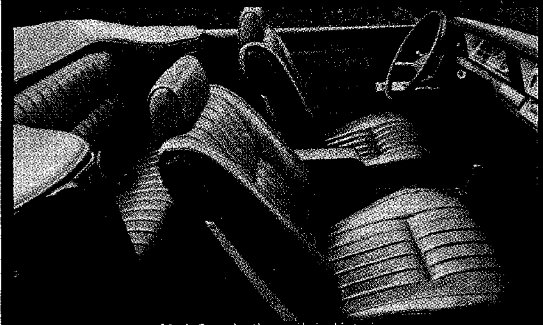

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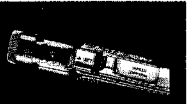

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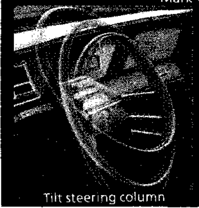

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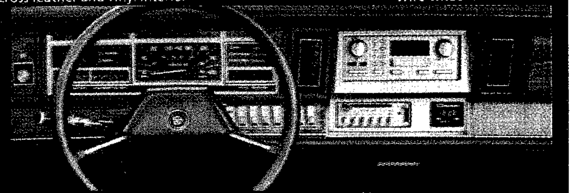

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THE FLAW OF PIOUSNESS

"...Weber studied modernism as though it held a set of moral laws to which he must bind himself in a blood oath..."

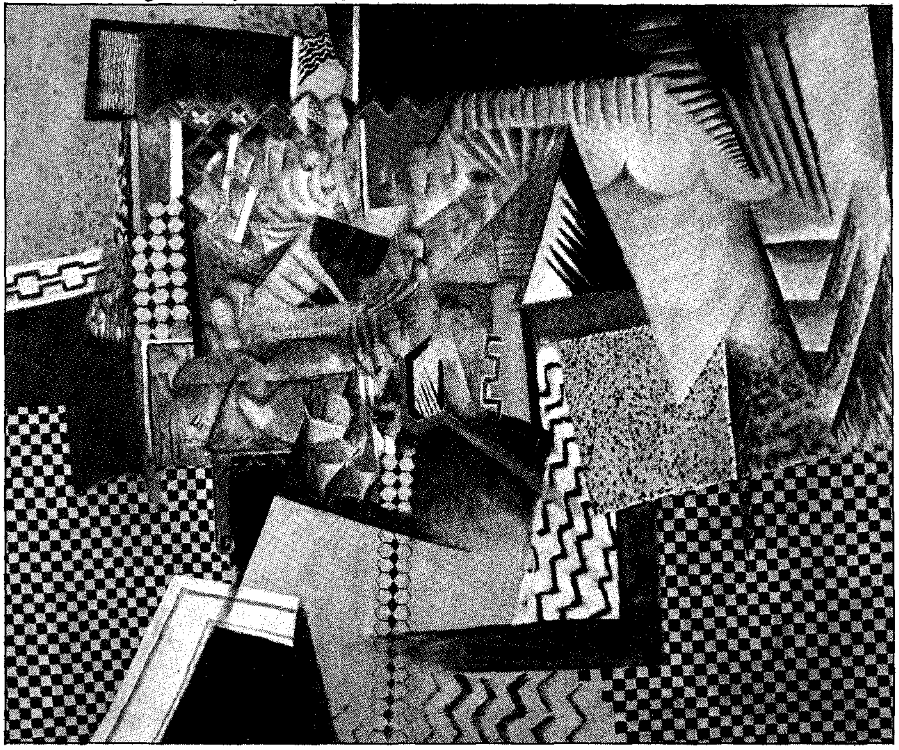
Max Weber HAD A MARVELOUS SENSE of timing. As a young painter, he sailed to Paris two years before Picasso painted *Les Demoiselles d'Avignon*, the first Cubist picture; he watched the birth of the modern movements from the studios of Matisse and Le Douanier Rousseau; he met Gertrude Stein and her brother Leo; he saw his own Cubist pictures roasted by the New York *Times* in the precociously early year of 1908; he sailed back to New York in 1909, four years before the Armory Show, ready to join up with Stieglitz and the just-forming artists' circle around the "291" Gallery. In other words, he had all the qualifications to be the greatest of American modernists. All but one—there is a maddening flaw in his vision.

The flaw is piousness, and it so pervades his current retrospective at the Jewish Museum, that you come away wanting to shake Weber until the bolts rattle out of his ideas. He studied modernism as though it held a set of moral laws to which he felt he must bind himself in a blood oath. The masters were to be honored, not challenged. Curator Percy North has acknowledged this apprenticeship, perhaps unwittingly, by gathering the paintings into clumps united not by dates but by themes. There is a clump of Cézannesque still lifes of apples and tabletops; a clump of Cubist-futurist cityscapes; another of Fauvist landscapes; another of figures taken from Picasso's monumental women or from Cézanne's bathers.

Whatever Weber did, he had to quote an authority. He quoted most earnestly in *Figures in a Landscape*, in which women bathers loll under a triangulate bower of Cézanne's trees, their faces masked as in *Les Demoiselles d'Avignon*. He quotes more self-consciously by sending mauve shadows and red tints into his Fauvist laudation, *The Apollo in Matisse's Studio*. He quotes from Analytical and Synthetic Cubism. But his best works—*Chinese Restaurant*, in which the composition is Cubist but the color tones are cleverly assembled from the reds and yellows of the place's décor, and *Grand Central Terminal*, a magnificently rhythmic upwelling of architectural detail rising to a spotlighted skyline—are also based on direct observation. They hint at what heights he could have reached if he had allowed himself to look with his own eyes. Maybe that's what Rousseau meant when he ran after Weber's departing train shouting, "*N'oubliez pas la nature, Weber*" ("Never forget nature, Weber"). Perhaps Rousseau had not intended to offer a visionary bit of advice to the artists of the oncoming century—the way that remark is usually taken. Perhaps he had just wanted to correct Weber's weaknesses.

Rousseau was astute. When Weber paints Cézanne, the apples sit stolidly on tables tilted at just the right angle, the paint edibly thick, the fruit sleek and fat. But Cézanne's apples are laced with false starts, painful haltings of the brush, white unpainted gaps that subtly undermine the apparent solidity of their forms—they are torn apart, in other words, by the anxiety of material existence. Cézanne looked at nature, Weber looked at Cézanne. When he looked, Weber caught the surface of Cézanne's apples, but he missed the ontological doubt that structures them.

Weber turned to anarchism and socialism in the 1920s and 1930s, and gave up honoring Cézanne, in order to quote from the American social realists—the paintings turn brown and folksy. After moving to the isolation of Long Island, in 1929, he finally stopped quoting anybody; then his work deteriorated into abstract caricatures suffused with emotional drivel. The one subject he didn't appropriate from someone else was Jewishness. He began to paint Jewish themes after the death of his father, in 1918 (he was born into a family of Orthodox Russian Jews, in 1881). In these works, his style is all his own—not particularly radical, in fact rather commonplace, but honest.



One of the best: *Weber's* Chinese Restaurant.

To come down too hard on Max Weber would be a mistake. For one thing, he was good: The contemporary critic Henry McBride put him among the top ten artists of the day, then changed his mind and jumped him into the top six, along with Matisse, Cézanne, Picasso—all the masters Weber honored. For another thing, all American artists in 1909 were provincials. Someone like Marsden Hartley, who also traveled through Europe, both yearned for modernism and resisted it, fearing to lose his soul in an excess of enthusiasm. Hartley picked his lonely way along the perimeters of the new styles, showing the agony of his divided allegiance in works that are now valued for their tormented fusion of irreconcilables: provincialism and sophistication, American images and European techniques. Weber went right to the center and set up camp, ready to march in a new direction at the first sign from the leaders. Perhaps being born in Russia gave him a more eclectic point of view; perhaps he was just more suited to obedience than rebellion. But the arrival of modernism forced all the Americans—except Georgia O'Keeffe—to reveal secret flaws of temperament. (1109 Fifth Avenue, at 92nd Street; through January 16.)

PATTY HEARST'S RECENTLY PUBLISHED memoirs sprang to mind when I dropped in to see **Cindy Sherman**'s new show. Sherman puts on wigs, dresses herself in costumes, strikes a pose out of old B movies and Raymond Chandler stories, and photographs herself. Each image is so evocative that you seem to see a personality behind it, yet each is just make-believe. Out of simple visual fiction Sherman has created a world of illusion that parallels the illusions of the real world and suggests that those real illusions rule us. A blond wig, a sexy blouse, smeared lipstick, and a lonely look, and suddenly Sherman's a tramp. Is she *really* a tramp? Well, she looks like one—isn't that enough?

You may think Sherman's pictures are trivial, but consider Patty Hearst. Her sudden conversion to terrorism always seemed to me like just another role she dutifully fulfilled—hadn't she been a good daughter until she was asked to be a good criminal? Submissive women accept whatever personas come their way by accident of birth or association with authority, or, in Hearst's case, by rendering the old persona *non grata*. The mystery of personality—how much of who we are is *really* who we are?—was the central issue in "Tanya"'s trial. It is also the central issue in Sherman's photographs, and in women's real-life struggles to free themselves from roles that sometimes seem as false as one of Sherman's wigs. I challenge any woman who has thought about these issues to look at the girlish character in these photographs without feeling a twinge of identification. Voyeuristic and shy, an actress and an unwilling vamp, Sherman's self remains elusive. In earlier photographs she looked away from the camera, but in these she stares straight at it, as though to provoke us into thinking we can "read" her, knowing full well that we can't. (Metro Pictures, 169 Mercer Street; through November 13.)

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Books/Rhoda Koenig, Edith Milton

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"...Brassaï's recollections of the painters and sculptors he knew are as vivid and revealing as his beautiful photographs..."

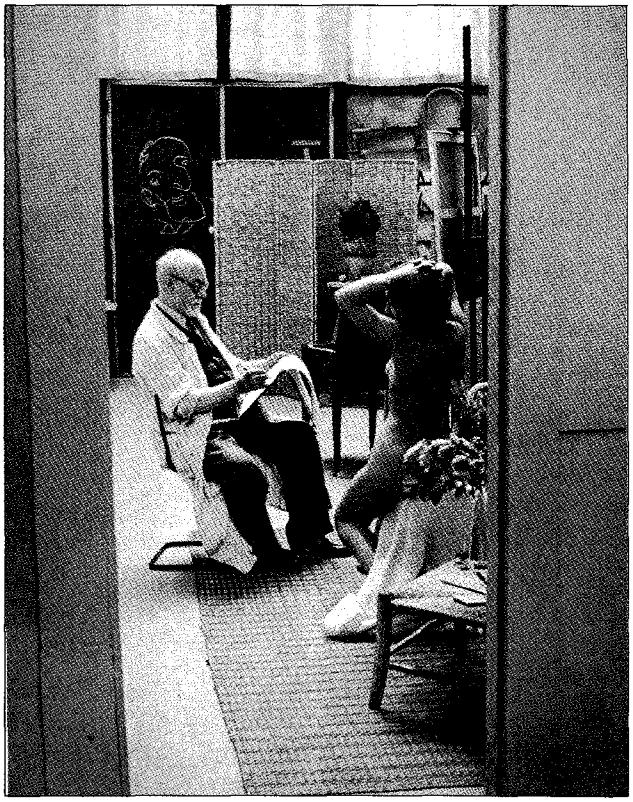
The Artists of My Life, *by Brassaï. The Viking Press; 223 pages; $45.*

THIS IS A LOVELY BOOK, IN BOTH senses—it's filled with Brassaï's exquisitely composed and lit photographs, and also with his affection for the artists he knew, a feeling that inspires our own. For more than three decades Brassaï photographed many of the greatest modern painters and sculptors (Miró, Picasso, Rouault, Braque, Giacometti) and their works, portraying both art and men informally at home—*La Baigneuse* slipping off her robe in Maillol's garden, Matisse playing with a pet tropical bird. When he shoots artists at work—a severe, white-coated Matisse drawing a nude with her fingers laced behind her head, Giacometti pressing the flesh of one of his figures into even greater emaciation—we can believe we're seeing a moment of creation, not the result of instructions to lean forward and frown.

Brassaï's recollections of his subjects and friends are often as vivid and revealing as his pictures. He remembers Picasso at their first meeting, in 1932:

> Contrary to what people said... his eyes were neither unusually large nor unusually dark. If they seemed to be enormous, it was because they had a curious ability to open very wide, revealing the whites all around the pupils, reflecting the light like a bolt of lightning. It was this widening of his eyelids that gave him such a fixed, fanatical, almost trancelike gaze. And it was because of this, too, that the dark brown iris around his dilated pupils seemed to be so black. A similar conformation of the eye in the case of Goethe... had also struck Schopenhauer.

On meeting Dali, the same year, he was taken with "his large moonstruck eyes... his long gypsy's hair... slick with brilliantine—he was later to tell me that it had actually been picture varnish." The elegant portrait of a young, wistful Dali in pin-striped suit and pencil mustache is succeeded by the Dali of a generation later, "Public Jester Number One," in an embroidered western shirt, espadrilles, and enormous, waxed handlebars, with a huge wicker lobster trap on his head. "Like Atlas holding up the vault of the sky," remarks Brassaï, who reluctantly went along with Dali's clowning, but to this observer he looks more like Jerry Colonna in a sombrero left over from *The Three Caballeros,* the Dali of Breton's anagram "*Avid à Dollars.*"



Artist as model: *Henri Matisse sketching a nude, 1939. Behind him is a chalk drawing he made while blindfolded.*

Some of the artists talk to Brassaï about their lovers and wives: Kokoschka tells him about his tempestuous affair with Alma Mahler ("In her book... she accuses me of having tortured her with my insane jealousy, of having held her a prisoner, and of having kept her from her friends. There was some truth to that"). But, for the most part, it seems that art is the true wife, the wife only a jealous mistress. The Corbusiers lived happily in a cluttered, old-fashioned flat for sixteen years, until one day (paging Tom Wolfe) Madame Le Corbusier said, with tears in her eyes, "Can you imagine, Brassaï, we have to leave the apartment in the Rue Jacob. Corbu has finally had enough of all the sarcastic remarks people make about it... he wants to live in a Le Corbusier building.... I've been to see it. You can't imagine what it's like! A hospital, a dissecting lab! I'll never get used to it."

"I love to caress buttocks, lovely full buttocks. They're the most beautiful shape nature ever created!" exclaims the sculptor Aristide Maillol, but he is running his hands over one of his own terra-cotta figures. Maillol's quest for the perfect model was always thwarted by the careful families of Roussillon, who wouldn't let their young daughters undress for the sake of art. Still, he never stopped looking. At 83, he saw a girl in a train and told a friend, "What thighs she had! It was unimaginable! Fleshy, smooth... and such soft flesh, a rounded belly, small breasts.... If only I could have a model like that—what a drawing I could make!" Maillol's obsession with women may have cost him greatness, however. "In my opinion," Brassaï says to Matisse, who agrees, "Maillol respected the female body too much to deform it. He turned his back on adventure." (This observation is amusingly illustrated by a photograph of the tiny, rabbinical-looking Maillol dwarfed by his huge, luminous sculpture *La Montagne.*) And Brassaï records an instance of a man's being killed by the thing he loved. The dealer Ambroise Vollard died when a Maillol bronze he had illicitly copied fell on him and broke his neck.

Brassaï's speculations on the creative process are not as happy as his observations—there's a bit too much ruminating on "the circular movement of nature" and "the cosmological eye." But these pictures and these glimpses of artists draw us into the mystery of art in

Edith Milton is a novelist and critic.

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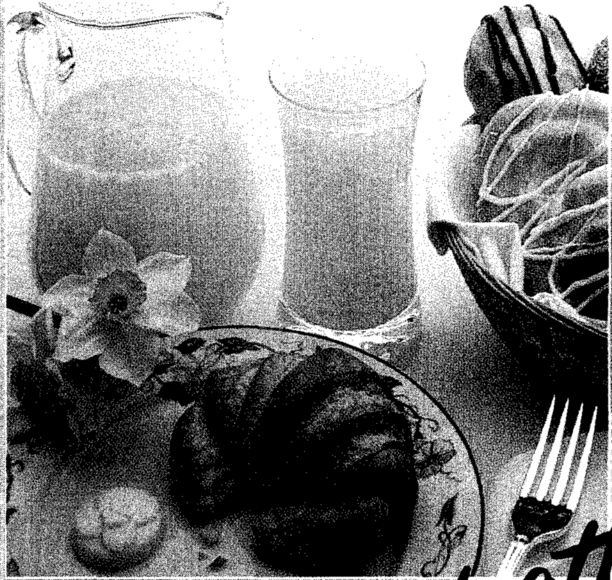

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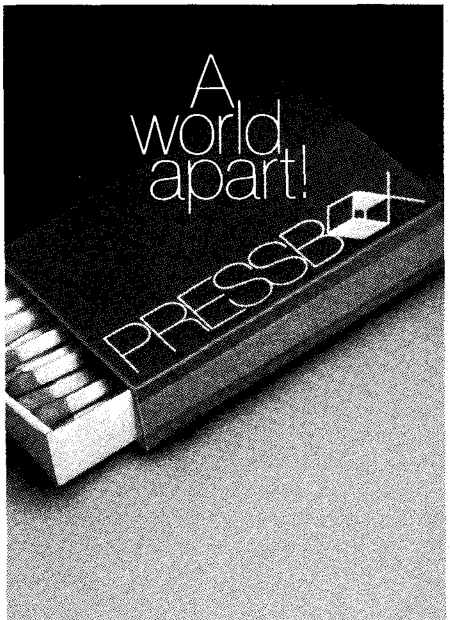

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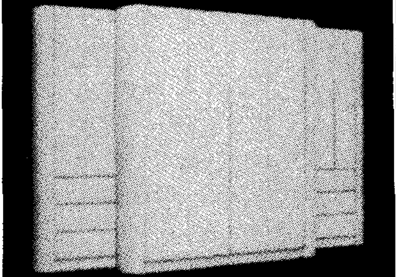

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Aké: The Years of Childhood, *by Wole Soyinka. Random House; 230 pages; $14.95.*

Aké IS THE AUTOBIOGRAPHY OF WOLE Soyinka from his earliest memories of Aké, the small Nigerian town where he was born, in 1934, to the time when, at the age of eleven, he is about to be sent away to a boarding school. The school's Etonian ideals and English-public-school rituals are only slightly inconvenienced by the fact that it is in the middle of West Africa. Memories of childhood often seem to be intrinsically metaphorical and essentially moral, like fairy tales. And *Aké* reaches instantly beyond the particular chronology of one small boy's life into a description of human nature and social custom that is profoundly illuminating, utterly charming, and as close to fiction as fact is allowed to get. Wonder and magic, tall stories and derring-do seem like the air that little Wole breathes, the very atmosphere of the simple world he was born to. But the man looking back, the sophisticated, mature writer, whose European education does not always live peacefully with his African heritage, sees wistfully that both the child and his world are moving in an endless progression away from wonder and magic, retreating from innocence into the complex ambiguities of adult knowledge.

By his own account, Wole Soyinka was blessed in youth with a splendid appetite, Olympian optimism, and an untiring energy for embarrassing inquisition. Though the young Wole's family lives on the compound of an Episcopalian primary school of which his father, an elegant, fastidious, lethally ironic man, is headmaster, the world around them is still largely pagan. Wole's mother is so devoted to the Church of England that he calls her "Wild Christian," but she is not above ardent faith in such tribal superstitions as ghosts and spirits. Her house is always open to waifs and strays, who descend in hordes, crowd the communal sleeping mat, and persuade Wole for life of the blessings of solitude. Like the large-voiced uncle with a face like Churchill's, the enormous wife of the scrawny bookseller, the guest who has developed self-effacement into a lucrative art, Wole's parents are figures from legend, the flaws and quirks of their characters noted in Brobdingnagian exaggeration by the admiring eye of childhood.

There is something larger than life, in fact, about the very smells and sounds and tastes of Aké, which sometimes carry an almost metaphorical burden: The pomegranate in the school orchard, so delicious that Wole is sure it must be the apple Eve gave Adam, was first planted in its alien, African setting, like the germ of original sin itself, by an English missionary; the corn and bean-paste delicacies once sold in the market food stalls evoke the spirit of an entire culture. They have been overcome, replaced by the bland, grand, universal monotony of Big Macs and Kentucky Fried Chicken, as the juju-band guitarist has been superseded by the international cacophony of radio–cassette players.

When he is four, Wole pursues a military band away from the school compound, beyond the neighborhood, beyond the town, into the unknown, on an impulse toward the unexplored that is a main theme of the book. But as Wole's compulsive curiosity makes the world daily a little larger, less mysterious, and more rational, its now patent incongruities seem also rather more confusing, more numerous, more sinister. God, who was once as intimate and palpable as a pagan divinity, "strode straight into St Peter's for morning service . . . but reserved his most formal, exotic presence for the evening service which, in his honour, was always held in the English tongue." Ghosts inhabited the countryside; bad habits could be cured by magic spells.

Untouched by the war that raged in the outside world, the inhabitants of Aké have assumed, by and large, that Hitler is a first-rate evil spirit who may materialize downtown at any moment. But as Wole grows up, the gods begin to seem enigmatic, and evil, no longer tangible and familiar, has become an amorphous condition whose symptoms are racism and political irrationality. Wild Christian and her friends, deserting their matriarchal duties, are waging battle against an unjust tax levied on women: Feminism and nationalism are only around the corner.

Wole Soyinka, a playwright, poet, critic, and novelist of international reputation, bridges two cultures in his life and his work. On occasion, he has incurred the political displeasure of his own Yoruba tribesmen, while English and American critics have an alarming tendency to refer to him as one of the most important black African authors writing in English today. I suppose that unpromising conglomeration of modifiers put him where the majority of intellectuals have found themselves since the day Matthew Arnold complained about "wandering between two worlds, one dead / The other powerless to be born." But I doubt if anyone has ever described that uncomfortable landscape with as great a gusto, as much good humor and affection as Wole Soyinka does here. He is a teller of marvelous stories. —E.M.

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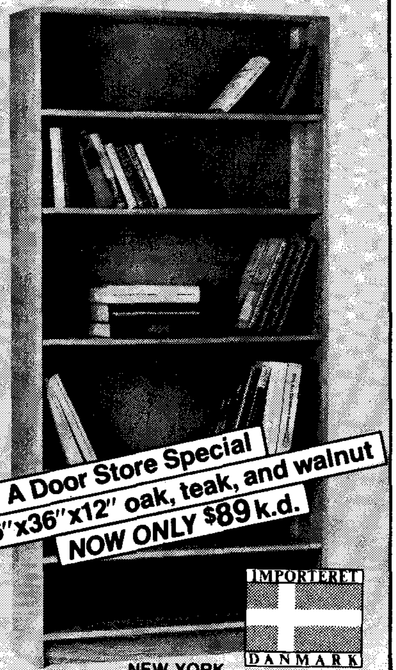

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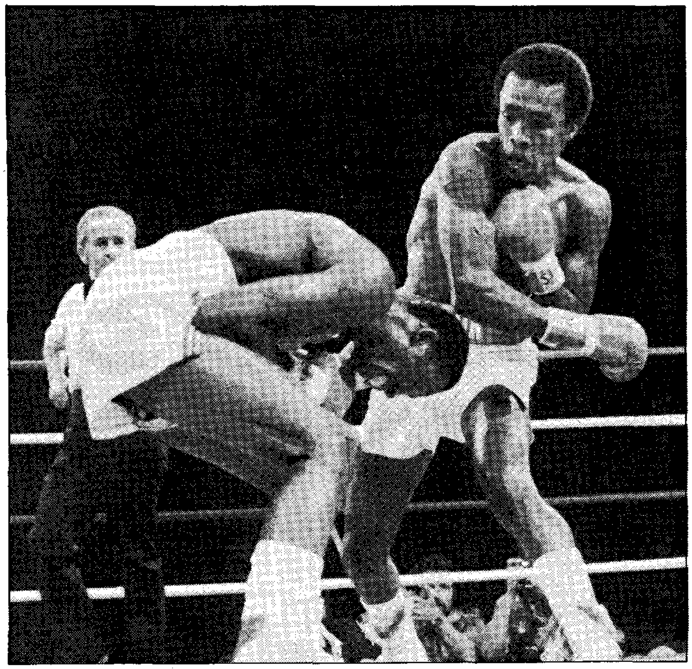
"...Macho Camacho, a 130-pounder, usually fights out of his class, because nobody his size wants to be picked on by him..."



Retiree: *Leonard (right) beats up on Thomas Hearns.*

"I've tried to establish a new trend, a new breed of boxer. Being a commodity, being marketable, being able to endorse products, that's what I stand for."
—Sugar Ray Leonard

"Michelangelo was born to paint pictures, and Hector [Macho] Camacho was born to beat people's brains out."
—Bill Giles, Camacho's manager

SUGAR RAY LEONARD WILL STEP INTO A ring at Baltimore's Civic Center next Tuesday and do what he does worst: lecture us.

He is expected to announce that the partially detached retina in his left eye that was operated on last spring will mean the end of his spectacular, if all too brief, boxing career: 1976 Olympic champion, three-time world champion, money machine. Leonard grossed more than $30 million in his 33 professional bouts. His handsome face turned up on magazine covers, an unusual location for a 147-pound black boxer. To make a few extra pennies, he swallowed Seven-Up. Between board meetings, Leonard wore earpieces for CBS and Home Box Office, and played at sportscasting. His commentary reminded us that throwing punches, not phrases, was his best game.

A few days before his greatest victory, fourteen months ago, against Thomas Hearns, Leonard said, "My profession forces me to feel a certain way about an opponent. Not that I hate him. But I'm going in to do a job in order to continue to be a successful businessman."

Trailing on the scorecards going into the thirteenth round, his left eye swollen shut, Leonard changed tactics and attacked, battering Hearns until the referee intervened a round later.

The corporate Leonard was back on view at the post-fight press conference. His eyes hidden by sunglasses, wearing a yachtsman's cap, he sounded as if he were complimenting a rival skipper. "I take my hat off to Thomas Hearns," Leonard said. "He proved he's not just a fighter but a marketable commodity. He can do commercials."

Well, nobody's perfect. Muhammad Ali, during his last ten years, forgot how to fight *and* talk. Larry Holmes, the current heavyweight champ, can carry a conversation and, as he proved against Gerry Cooney, an opponent. But Holmes doesn't excite very many people. Junior welterweight Alexis Arguello, who is at least a gentleman and almost a saint, will be fighting for an unprecedented fourth world title next week against Aaron Pryor. Only the fight crowd, and that's much too small an audience, appreciates Arguello. Lightweight champion Ray "Boom Boom" Mancini has a life story that Sylvester Stallone is interested in filming. That will help, as does the fact that Mancini is America's one white champion. And a wonderful talker. But his boxing style—"Here I come, you can't miss me"—suggests a short, painful reign.

At a time when it's almost impossible to turn on a television set without finding yourself at ringside in Atlantic City or Las Vegas, Leonard's retirement leaves boxing without a superstar. "If I had to pick one fighter who could take over from Ray Leonard, it would be Hector Camacho," said Mort Sharnik, boxing consultant for CBS Sports. Said Harold Weston, a former ranking welterweight who is now a matchmaker at Madison Square Garden, "Camacho will be one of the greatest fighters who ever lived." Since that assessment was a bit more than expected, I asked Weston to try to calm down. He wouldn't. "Camacho's the first person I ever said that about. I mean it," the matchmaker said.

Macho Camacho is a junior lightweight, a 130-pounder who usually fights out of his weight class because no one his size wants to be picked on by him. The two 130-pound champions recognized by boxing's rival governing bodies would rather have nothing to do with Camacho. At the same time, the networks are eager to put this exciting fighter in front of their cameras. He's moving close to $100,000 for each new payday, wonderful money for a weekend-afternoon warrior. And since Camacho is twenty years old, a professional for only a year and a half, it's fair to assume that the best is yet to come.

"He's got 'star' written all over him," said Sharnik. "What really raises him above every other boxer is that he's a performer." The network's boxing man raved about Camacho's "incredible energy ... the way he can communicate—a smile, a cocked eyebrow."

Since Sharnik was beginning to sound as outrageous as Weston, I asked him to back up a bit. "I'm usually very conservative," he countered, "but this kid's a natural. He puts punches together, he anticipates punches, he slips punches, he can change his fight style two or three times a round. He's learned well, but he has the kind of skills—the head movement, foot speed—that you have to be born with. The only thing that can keep him from being a star is the lure of the streets."

When Camacho was a teenager, he was building a reputation in Spanish

Harlem that had little to do with his three Golden Gloves titles. "I had a romance at fifteen, and she became pregnant," Camacho said. "That caused me to leave school." School was a battlefield. He says he fought with teachers, principals, and once, when a girl hit him, his response was one of his earliest knockouts. They found him another school, "but I didn't like it. So I just stopped going. Period. There were people who thought I was gonna be a plain bum."

A cousin came through with a restaurant job. The boss pointed to a counter he wanted cleaned. He came back, "two or three times," according to Camacho, "and warned me, 'I told you to clean this.' But I was working my way, and I needed to take my time." Camacho interrupted the story with an aside, a sample of his performing style. "I was always lazy," he said.

Anyway, on his final inspection visit, the boss smacked Camacho on the back. "I turned around and pushed him," the fighter said. "He was bigger than me, heavier than me, but I didn't care. He hit me, and I was gonna knock him out. I grabbed his shirt . . . ." His cousin helped break it up. "Maybe I had one other job in my life," Camacho said, "but I never liked to work.

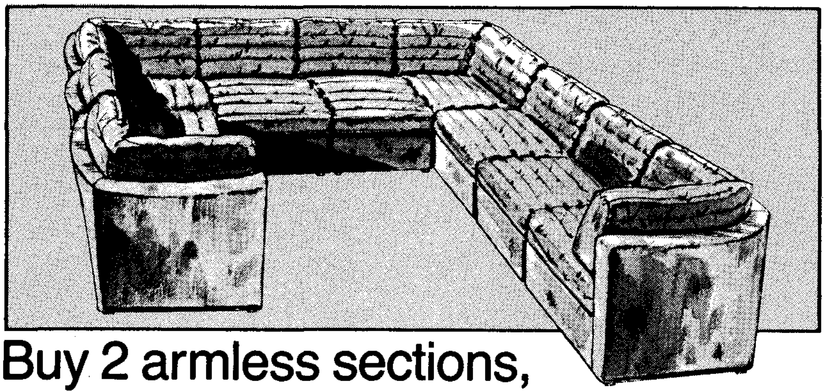
"I was a very daring person. I needed to impress people with my daring, my toughness. I had a bad temper. I would do something just to impress people how bad I was. I did something dumb, and it cost me."

He stole a car, not his first, and was caught, with a friend who was carrying a knife. There he was, seventeen, a two-time Golden Gloves champ, a celebrity, sitting in a cell on Rikers Island. "When I was locked up, I met friends from the streets, home boys. 'Camacho,' they said, 'what you doing here?' I kept hearing that: 'What *you* doing here?'

"Every night I said to myself, if only God gives me another chance." Camacho was placed on probation for five years. "A break" is his description. He went back to the gym. "I think I learned from my mistakes," he said. "If I want to impress people now, I do that in the ring. I'm showing people what I wanted to show them, but now I'm doing it the right way. I love to train, I love to fight, I'm dressing good, I got money in my pocket, I'm meeting different people. They think highly of me, so I don't want to disappoint nobody. Especially myself. So I'll keep winning."

One of the people he's met is Sugar Ray Leonard, who congratulated him after a recent win. "They loved you out there," Leonard said. "All you got to do is watch what you say and clean up your act. You'll make millions."

"Like you, Leonard?" said Camacho. "Like you?" ■



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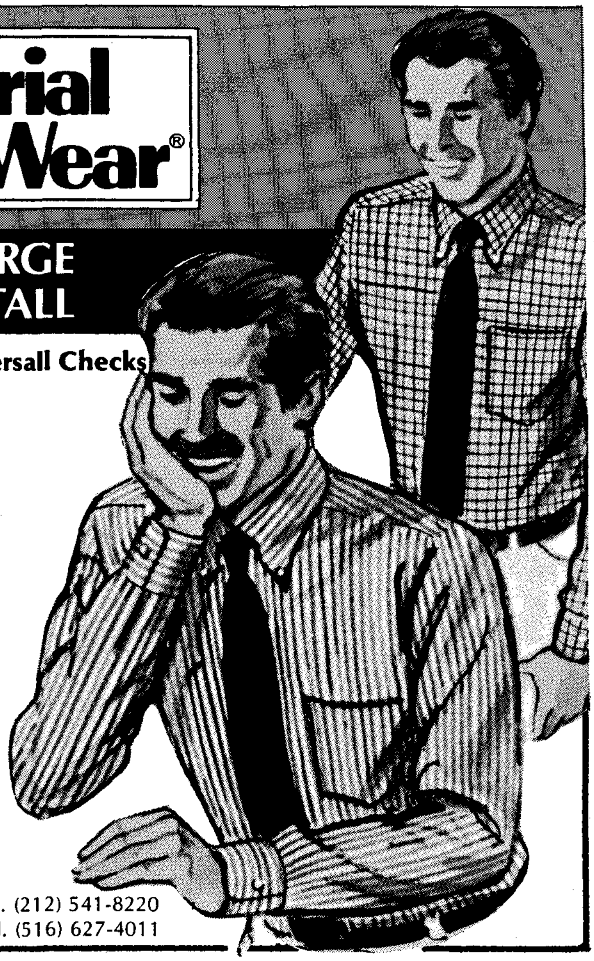

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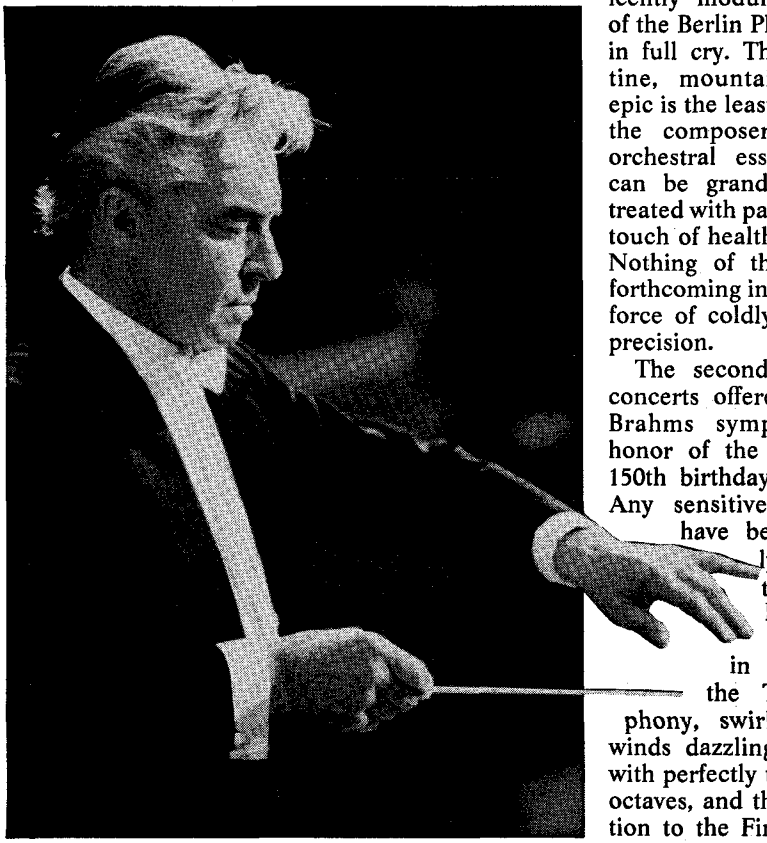
"...Karajan's performance of Mahler's Ninth was an immaculately conducted autopsy that never touched the heart..."

RATHER LIKE APOLLO DESCENDING FROM heavenly ether, **Herbert von Karajan** arrived in Carnegie Hall with the Berlin Philharmonic to instruct New York in musical perfection. During the course of four rapturously received concerts, every seat, it seemed, contained an awed acolyte. Not a jarring note intruded to disturb the religious fervor and intense concentration of the occasion. Respectful ovations erupted at every appropriate moment. The legendary 74-year-old maestro presided over magisterial performances that were as impeccably groomed as his pompadour-styled coiffure and elegantly tailored white turtleneck and black mohair suit. It was, in short, an Event.

Fine. Such rituals can always be enlightening, even for non-believers. Far be it from me to suggest that the audiences attending these concerts made a hullabaloo over nothing. After all, the Berlin Philharmonic is a very great orchestra, and Karajan is pre-eminent among today's conductors. If some people failed to tune in completely on the proceedings, the fault must have been entirely theirs.

In Berlin: *Superb technician, master embalmer.*



Was it sheer coincidence that Karajan chose Stravinsky's *Apollo* as the opening work? Probably. But this chaste score did set the mood for what was to come, a pristine symbol of the conductor's detached, Olympian attitude. The Berlin strings sounded uncannily ethereal in every measure, weaving an exquisite carpet of tone and producing miracles of ravishing pianissimo refinement. Stravinsky, I suspect, would have loathed hearing his ballet transformed into such a silky-textured potion of homogenized ambrosia, without so much as a hint of the music's underlying tart harmonies or spiky rhythms to disturb the notes' unruffled progress.

Strauss might also have had trouble recognizing his *Alpine* Symphony with every crag and jutting peak flattened out, but he doubtless would have appreciated the magnificently modulated sound of the Berlin Philharmonic in full cry. This elephantine, mountain-climbing epic is the least inspired of the composer's virtuoso orchestral essays, but it can be grand fun when treated with panache and a touch of healthy vulgarity. Nothing of the sort was forthcoming in this tour de force of coldly calculated precision.

The second and third concerts offered the four Brahms symphonies in honor of the composer's 150th birthday, next year. Any sensitive ear must have been instantly captivated the moment Karajan set the notes in motion. In the Third Symphony, swirling woodwinds dazzlingly mingled with perfectly tuned string octaves, and the introduction to the First bloomed radiantly as the full orchestra blended into a luminous ensemble of minutely calibrated sonorities. It all sounded gorgeous, but soon I found my attention wandering, since very little of real musical consequence seemed to be happening. Meaningful articulation of phrases, accents, periods, attacks, releases, and the larger gestures of the music were virtually nonexistent as the musicians serenely smoothed out every wrinkle. To my mind, an approach to Brahms that puts surface continuity ahead of every other musical consideration negates the whole point of these eventful symphonies, although Karajan's success in achieving total euphony is flabbergasting in itself and surely qualifies him as today's supreme orchestral technician.

Mahler's Ninth Symphony brought the Berliners' visit to a conclusion. Karajan came to Mahler only about ten years ago, which may partly explain why his recent Deutsche Grammophon recordings of the composer's symphonies make an uncharacteristically visceral impact. Even this brilliant intellect needs time and many live performances to refine away any suggestion of spontaneity and emotional involvement. Mahler puts up a tough fight; by its very nature, his music is potently neurogenic, and explicit expressive instructions abound in every measure.

Judging from this performance of the Ninth, Karajan has already won the battle. Every instrumental detail in the gigantic, tremendously complex symphony could be heard as never before, but not for a second did this immaculately conducted autopsy touch the heart. No wonder Karajan wants to re-record the Ninth to replace his earlier version, now that he has completely succeeded in purging every trace of passion from the notes.

Perhaps some musical historian will one day analyze the Karajan phenomenon and explain the radical change that came over his performance style in the late 1960s. In the first phases of his career, the conductor also put a premium on surface glamour, but hundreds of recordings from those days testify to the intoxicating immediacy and tremendous vitality of his interpretations. No doubt Karajan now regards those efforts of his youth as coarse, uncontrolled, and primitive, necessary stepping-stones along the path to absolute technical perfection. Or perhaps it is simply a sign of the times. The international musical Establishment is today so firmly rooted in the dead past that the appearance of a master embalmer was inevitable.

Then, of course, there is the **Berlin Philharmonic** itself. This orchestra has always cultivated special standards, and today Karajan presides over a unique institution that has only had three other music directors during the century of its existence: Hans von Bülow, Artur Nikisch, and Wilhelm Furtwängler. To mark the Berlin Philharmonic's milestone and to demonstrate its consistently high level of performance over the years, Deutsche Grammophon has released seven boxed sets of records that give an overview of the orchestra's history on 38 discs. At least three of these anniversary albums are indispensable collector's items.

The first is devoted to early recordings made between 1913 and 1933, including Nikisch's compelling Beethoven Fifth of 1913 and shorter works conducted by a series of distinguished guests: Leo Blech, Bruno Walter, Hans Knappertsbusch, Erich Kleiber, Oscar Fried, Hans Pfitzner, and Richard Strauss (2740 259). This impressive document complements an even more comprehensive tribute from E.M.I. (137-54 085/9), also containing the Nikisch Beethoven performance but in a far superior-sounding transfer from the original discs.

D.G. has rightly given Furtwängler one volume all to himself (2740 260), performances of repertoire classics that have rarely been out of circulation since they were first issued, over 30 years ago. Since his death, in 1954, Furtwängler has come to be regarded by connoisseurs as the most influential and inspired conductor of his generation, and these records amply justify his reputation. Unlike Karajan, Furtwängler used the orchestra's virtuosity to re-create music as a vital organism. He couples an architect's view of structure with a high-voltage intensity of expression that communicates vibrantly on every level.

The third winner in this release features no conductors at all, just the Berliners themselves in assorted instrumental combinations (2741 011). This is chamber-music playing *in excelsis,* and the stimulating program covers the widest possible range of repertoire: from Renaissance suites for brass through familiar string quartets and wind ensembles to a remarkable group of showpieces for the entire cello section—with Strauss's "Blue Danube" Waltz performed by nine double basses as an encore. If any recording can explain why the Berlin Philharmonic has developed into the stupendous orchestra it is today, these discs supply the answer. ■

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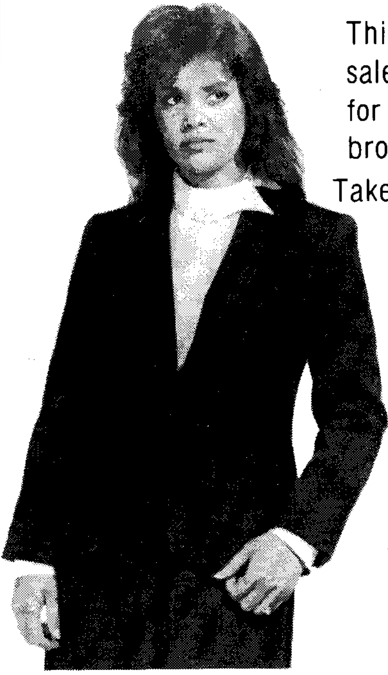

Television/James Wolcott

SLOW TIMES AT WEEMAWEE HIGH

"...Watching Patty and Lauren on the slopes of puberty should be more entertaining than anything else this season..."

Girl friends: *Sarah Jessica Parker and Amy Linker as the misfits in* Square Pegs.

CREATED BY ANNE BEATTS, **Square Pegs** (Mondays; 8 P.M.; CBS) is a comedy about a pair of bright, amiable clunks who are tired of being on the fringes of acceptance at high school—lowering their determined heads, they keep trying to butt into the school's exclusive cliques, receiving for their troubles only rude knocks and rejection. These "square pegs" are a classic misfit duo. Clutching a lunch box, Patty (Sarah Jessica Parker) wears owlish glasses and a worried frown, her greatest fret being that her breasts will never ripen. Her best pal is Lauren (Amy Linker), a chubbette with "railroad tracks" across her teeth and shoulders that would do a linebacker proud. As Patty makes mouse squeaks of reluctance and dismay, Lauren pushes ahead on some new scheme guaranteed to turn them into the most sought-after items at Weemawee High.

Other Weemawee misfits include the class cutup, Marshall (John Femia), and his best buddy, Johnny Slash (Merritt Butrick), a New Wave hipster whose dyed blond curls and dark shades recall the Lou Reed of *Sally Can't Dance.* On the sidelines, scoffing at their pathetic efforts to fit in, is the show's token Valley Girl, Jennifer (Tracy Nelson), who, when miffed, disdainfully lowers her big lashes and huffs, "Like, gross me back to the Stone Age." What Jennifer goes for is guys who are, you know, mature—"Like, you can't fake *depth,*" she says with a worldly sigh, as if she were Cleopatra contemplating Antony's arrival. Popular as she is, Jennifer is as much a dipsy-doodle as everybody else on *Square Pegs.* The show spreads its pixie dust with a generous hand.

Anne Beatts worked as a writer on *NBC's Saturday Night Live,* and *Square Pegs* has a number of familiar *S.N.L.* touches. The photographs for the opening titles are by Edie Baskin, who recently had a gallery retrospective of her portraits of *S.N.L.*'s original-cast members, and in an early episode *S.N.L.* alumnus Father Guido Sarducci turned up as a "video exorcist," summoned to free Marshall from the clutches of Pac-Man. (In a send-up of *The Exorcist,* Father Sarducci made his entrance framed in a doorway against a beating flood of white light.) Happily, the writing on *Square Pegs* doesn't have the acrid malice of some of Beatts's work for *Saturday Night Live;* the wisecracks are keen and knowing, yet softened with affection—even at their most clever, Beatts and her writers are firing rubber darts.

Unlike most movies and television shows about teens, *Square Pegs* isn't a sex-obsessed idyll in which sun-kissed hunks and nymphets loll about in a haze of lapping pleasure. The ditzes in *Square Pegs* are at that stage of adolescence where their minds are nimble and sassy but their bodies are lumpy, gawky, tentative; they're duckling virgins, longing to drift down the halls of Weemawee with the ease of swans. As they pad about on webbed feet, tripping over their own anxieties, they try to fend off disappointment by telling themselves that while they may not be as pretty as everybody else, or as popular, they're certainly *smarter. Square Pegs* is, in part, a tribute to teenies stubbornly holding on to their smarts while the brain cells of those all around them are abandoning ship. In the *Saturday Night Live* tradition, smartness on *Square Pegs* means being deft, offhand, ironic, in-the-know—in a word, media-hip. It's wanting to be in one of Johnny LaRue's deprivation tanks on *SCTV,* smoking cigarettes, and watching Curly episodes of *The Three Stooges.*

Physical awkwardness, media-hipness, the hankering for acceptance—all these came together in a recent episode in which Lauren and Patty slipped on cleats to crack the ranks of girls' football. In a class on self-reliance, the trendiest feminist dip on the Weemawee faculty laments the absence of women from contact sports. "For years They [i.e., men] haven't let us play football, and why?—because they don't want us to touch each other." She announces the formation of a new girls' football team, and the class's do-good nuisance (Jami Gertz) pops out of her seat to second the notion, saying that two teams will make the school "twice as peppy." She even has a name for the team: the Weemawee Squaws . . . a suggestion that goes down like a belch at a bishop's wake. "Well, if you *think* you can come up with a *better* title . . ."

Lauren badgers Patty into joining, telling her that it'll get them closer to cute, sweaty guys, but Jennifer has her, like, doubts. "I mean, suppose I get muscles where they don't belong or stuff by tube-top season?" After suiting up, Patty

Photograph by Ron Grover/L.G.I.

also has doubts: "Why did I let my father talk me into wearing his old shoulder pads? I look like Charles Laughton about to pour lead on the peasants." Fearful qualms spread through the entire squad as the rival team pulls up in a bus—the door flies open, and out onto the field spills a gang of Amazonian toughs lustily chanting, "Raw meat! Raw meat! Raw meat!" They look like gridiron warriors trained by Germaine Greer to drive fear into the hearts of softies, and they do, they do. Forlornly clutching their little helmets, the Weemawee twinkies troop out to the kickoff line to meet their martyrdom.

Will *Square Pegs* stay the course? Difficult to say. It could trail off into a trickle of cutesy in jokes, or could pick up confidence and momentum as the writers and cast members dig deeply into a secure, comfortable groove. For the time being, however, *Square Pegs* is where the neat fun is, and the series even boasts a theme song by New York's own Waitresses. Certainly, watching Patty and Lauren negotiate the slopes of puberty should be more entertaining than almost anything else scooting our way this season. This is a series that will never feel the need to, like, fake, you know, *depth.*

SINCE ROCK HUDSON AND NEWCOMER Jack Scalia are playing a father-and-son detective team on **The Devlin Connection** (Saturdays; 10 P.M.; NBC), it's a little unsettling that they end so many scenes making darling goo-goo eyes at each other—it's as if they're going to saunter out together and cruise for criminals. Rock Hudson plays Brian Devlin, a retired military-intelligence officer, and Scalia is Nick, the son Devlin never knew he had. (*That* again!) A weekly whodunit, *The Devlin Connection* is also intended as a comedy of contrasts. Hudson's Brian is a cultured swell who wears trim double-breasted jackets adorned with big gold buttons; Scalia's Nick, yet another dark horse in the Tom Selleck hunk sweepstakes, favors casual denims and funky ethnic phrasings ("Hey, Brian, will ya do me a fayvah?" is a typical line). Armed with a cleft in his chin, Nick sets out each week to rack up a new conquest, often asking Brian for assistance. Sometimes they even compete for the same delectable cookie, who usually ends up on the carpet with a chalk outline drawn around her crumpled frame. No matter how many beautiful victims turn up each week in *The Devlin Connection,* however, Brian and Nick seem most flutteringly infatuated with each other—their relationship could have been sketched to Leslie Fiedler's homoerotic specifications. There hasn't been a crime-fighting team this boyishly affectionate since Starsky first tumbled into Hutch's embrace. ■

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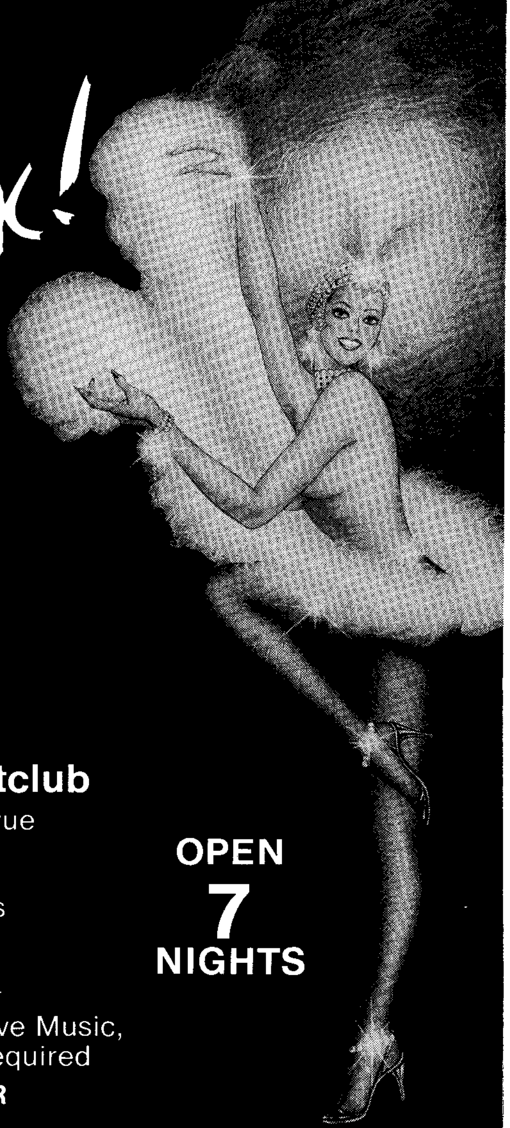

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On Film/William Wolf

NORMAN MAILER TACKLES THE SCREEN

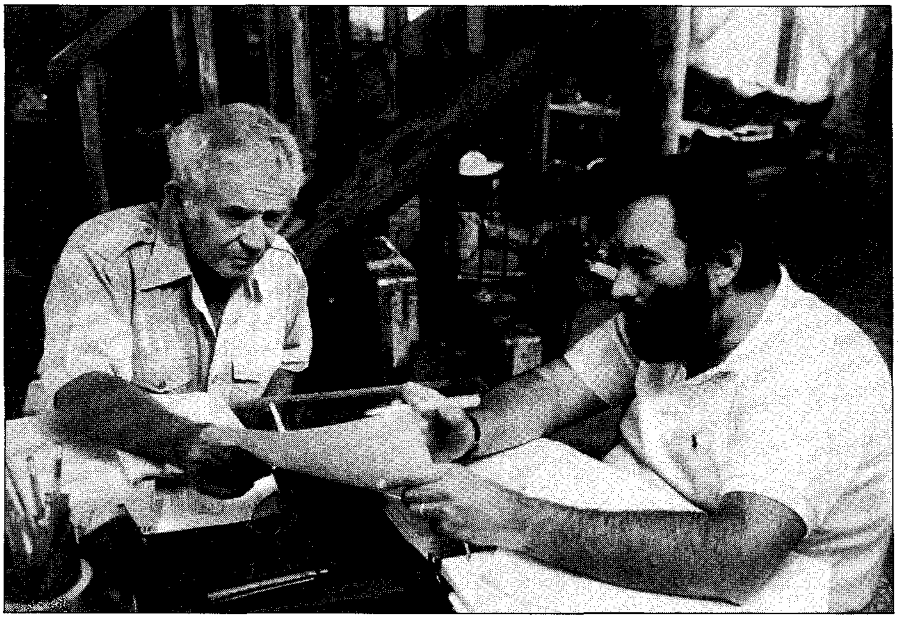
"...*The Executioner's Song* makes chilling television, but Mailer on film is nowhere near as potent as he is in print..."

YOU DON'T ASK NORMAN MAILER TO SIT down at his typewriter on spec. But the author was so eager to write a film version of *The Executioner's Song*, his Pulitzer Prize–winning book based on the life and death of convicted murderer Gary Gilmore, that he did his own screenplay without asking for a cent up front. Mailer's handiwork has since been parlayed into a film that is intended, in different versions, for both television and theatrical distribution. NBC, which put up $5 million of the $7-million cost of the filming, will broadcast the television version in two parts November 28 and 29.

The theater version was shown in September at the American Film Festival, in Deauville, France, but whether it gets distributed at home may depend on how well the television film is received. Affable and on his best behavior at the festival, Mailer appeared to enjoy touting his "first professional screenplay," giving poolside interviews and holding a press conference. Gary Gilmore might have appreciated the contrast—his chroniclers sipping Moët et Chandon in the Deauville casino while talking about the "insanity" of his execution.

The TV version will undoubtedly have an impact. The scenes of Gilmore's ruthless killings and his meticulously detailed execution are especially chilling. Still, Mailer on film is nowhere near as potent as Mailer in print. The intensity of the author's prose was what elevated the Gilmore saga from mere novelized reportage to an X-ray view of a crazy, violent strain in America on both sides of the law. It gave a tragic dimension to the destructiveness of the recidivist con, his pathetically doomed love affair with Nicole Baker, the circuslike hoopla surrounding his refusal to appeal, and the bizarre hustle for the literary rights before the firing squad did its work, on January 17, 1977. But on the screen, the sense of scope and depth is lost. The material is reduced to bare narrative; the goal seems to be merely to cram in as many of the essentials of plot and character as possible.

To be sure, the story itself is a compelling one and is enhanced by the outstanding quality of the performances. Tommy Lee Jones cannily projects Gilmore's inner rage, prison smarts, and eagerness to make good when he's paroled, only to be undone by his frustrations and his hostility. Christine Lahti brings to the character of Gilmore's cousin Brenda a capacity to forgive that is perpetually at war with her repulsion by what he has done.



Marriage with a hitch: *Mailer with director Lawrence Schiller.*

The real find is Rosanna Arquette, who plays Nicole as wild and sexy, love-starved and vulnerable, defiant yet exploited. Eli Wallach stays admirably low-key as Gilmore's uncle Vern, whose desire to help his nephew is tempered by disgust with the crimes he has committed, and Norris Church (Mailer's wife) has a nifty turn as a redhead who recognizes Gilmore's coiled violence and wants no part of it. Mailer writes credible, pungent dialogue, Freddie Francis's photography at Utah locations is exemplary, and we have a strong sense of place.

But there's a further hitch. All of this material should be in the hands of a superb director. This is Lawrence Schiller's first stab at directing a feature film, and he gives little evidence of the cinematic creativity needed to transform serviceable drama into art. Nevertheless, he does manage to imbue his scenes with remarkable realism. One reason for his success in this may be that Schiller came to producing and directing from a background as a photojournalist. (His television-production credits include *The Patricia Neal Story; Marilyn, the Untold Story;* and *The Trial of Lee Harvey Oswald.* He also directed *The Man Who Skied Down Everest,* which won a best-documentary Oscar.) His reportorial eye helped considerably: Having witnessed the execution, he knew how to re-create it. He was also able to reconstruct in convincing detail the nerve-racking execution eve, when doubts persisted about whether the execution would take place on schedule.

Publicly, at least, Mailer is enthusiastic about Schiller's work, especially the execution scene, which, he said, "just knocks me down every time I see it." But when pressed as to how he himself might have directed the film, Mailer says he would have "worked a little more for the nuance of things." Another director might also have made more of Schiller's involvement in the real-life drama. It was Schiller, after all, who pursued the rights to Gilmore's story and got Mailer to do the book. In the film, Schiller becomes Larry Samuels, played by Steven Keats, but the character is so bland as to be meaningless. Schiller cast many of the real-life participants in the Gary Gilmore saga as themselves in the film, and might well have played himself. "My ego is not *that* big," he explains.

Film has its special requirements, requirements very different from those of a novel, and Mailer should have been savvy enough to know that just distilling his book would not suffice. He considered approaching the story afresh for the film, but, he says, "I think I'm the last man who could have done that. I'm not sure it could have been done in a good way, because what you had there was invaluable. There was a flavor of the real. How do you throw away the book? Do you write an imaginary story about a man like Gary Gilmore? Then you're throwing away the reality."

Working in films has appealed to Mailer for some time. He directed three of them in the late 1960s and early 1970s—*Wild 90, Beyond the Law,* and *Maidstone*—but all were considerably more important to his personal development than for any lasting contribution to cinema. "What impresses me about writing screenplays," he says, "is that although you don't necessarily use the language of a poet, you do have to think like a poet. You have to look for the most astonishing quick connection you can find between any two points at every moment, which is very close to poetry. Poetry is montage. Film is montage."

Looking at the subject another way, Mailer says, "Screenwriting is very much like a marriage. You have a romantic dream of what a marriage will be and then you have a wife [Mailer has had six wives but has had only one screenplay produced] and that wife falls anywhere between 10 and 90 percent of the romantic dream. You know very well it's never going to be all of it. When a scriptwriter realizes that he's one of five men on a basketball team and no longer the coach, then he can work in the movies. I think you have to step aside from your own artistic furies and never look back."

Mailer is not about to forsake his first calling to go Hollywood. Indeed, his *Ancient Evenings,* a novel set in the Egypt of 1100 B.C., will be published in May. "I've tried to write a historical novel that won't read like other historical novels," Mailer explains. "There won't be any lessons to be drawn from modern life. If it works, ideally the readers will look up in shock because they will have been in ancient Egypt, not here." But movies desperately need the creative input of someone with Mailer's talent and audacity, not so much for adaptations as for works conceived from the start with the advantages and limitations of cinema in mind. Now that Mailer has established a foothold by reworking *The Executioner's Song,* perhaps he'll attempt something original for the screen. Only then will we be able to assess what Mailer the novelist may have to offer the cinema. ▬

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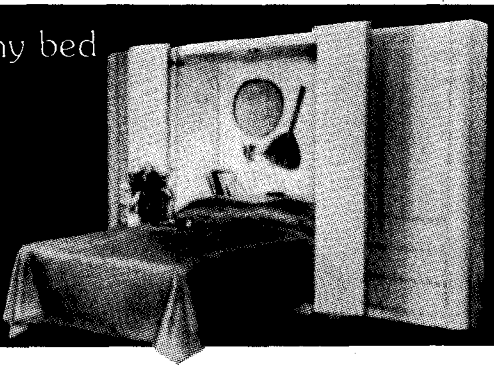

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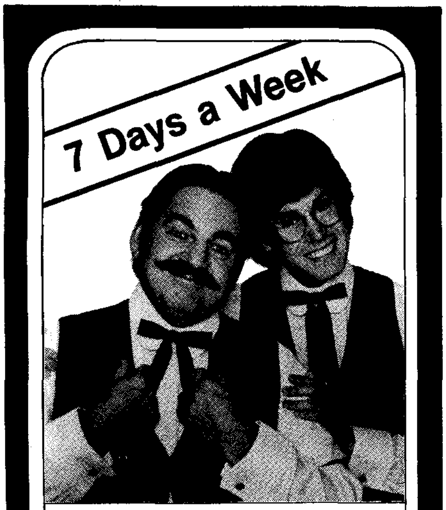

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BARNEY GREENGRASS IS OFFERING LOW-priced specials until the end of the year. Toshiba's My Café HCD-850 eight-cup coffeemakers with built-in grinder, were $160, now $119.95 (including 1 lb. of house-blend coffee); fresh coffee beans ground to order, including Colombian Supremo, Mocha-Java style, French-roast Colombian, and house blend, each $3.69 a lb.; chocolate-almondine coffee, now $3.99 a lb.; Swiss-process water-decaffeinated coffee, now $5.29 a lb.; Cracottes crackers from France in a 4¼-oz. box, now $1.09 (three for $2.99); Grielle Toast in a 7-oz. box, regular or low-sodium, now $1.19; Lazzaroni's Amaretti in a 1-lb. tin, now $6.49; Sable & Rosenfeld sweet-hot Russian-style prepared mustard in an 8-oz. jar, now $3.49; Dom Petroff fresh Malosol Beluga caviar from Russia, now $23 for a 30-gm. jar, $37.75 for a 50-gm. jar, $75 for a 100-gm. jar. Checks accepted; no credit cards; refunds possible. *Barney Greengrass, 541 Amsterdam Ave., near 86th St. (724-4707); Tues.–Sat. 8:30 a.m.–5:45 p.m. and Sun. till 4 p.m.; through 12/31.*

Good Shoes

HERE'S YOUR CHANCE TO BUY MEN'S AND women's Bass shoes, Frye boots, and Sperry Top-Siders at really low prices. All men's shoes by Bass (sizes 7–12) are $50, from Weejuns and Wynnes (were $68) to Durhams (were $85). Weejuns come in widths B–E, other Bass shoes come only in medium widths. For women, there are over 50 styles of Bass shoes (sizes 5–10 M, and some N), were $44–$50, now $34; Bass boots for women, in suede or leather, were $50–$60, now $40. Clarks Wallabee shoes for men and women, were $68, now $50; all Sperry Top-Siders for men and women are at least 30 percent off. Also, there are women's high leather boots from Air Step in three heel heights, were $98, now $59; and women's all-weather pile-lined boots, were $35–$40, now $22. M.C., V., checks accepted; all sales final.

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

Leather Hut, 4 West 56th St. (757-8910); Mon.–Sat. 10 a.m.–5:30 p.m.; through 12/31.

Schuss

HERE'S AN ATTRACTIVE PACKAGE FOR A week or two of skiing at Saas-Fee, Switzerland, which is world-class in size and reputation. Saas-Fee features 12,000-ft. glaciers, two aerial cableways, three multi-cabin cableways, two chair lifts, fifteen ski lifts, 5 miles of cross-country ski trails, 32 miles of downhill ski runs, and much more. You get: round-trip air fare (New York/Geneva/New York, via Amsterdam) on K.L.M.; round-trip transfer by motor coach, limo, or rail from Geneva to the resort; seven-night (seven more nights for an additional $209) hotel accommodations in a three-star hotel with private shower, continental breakfast, and dinner daily; all taxes paid; and other perks. The winter-sale price, based on double occupancy, is $869, with departure dates on 11/24, 12/1, 12/8, and 12/15. If you leave during January or February 1983 (six departure dates), the package costs $899 for seven nights, $229 more for an additional week. Brochures will be sent upon request. *Joli Tours, Inc., 527 Madison Ave., suite 411, N.Y., N.Y. 10022 (759-8922); Mon.–Fri. 10 a.m.–5 p.m.*

For Winter

HUMIDIFIERS, HEATERS, AND MORE ARE on sale here. Hankscraft tabletop humidifiers, from 1 gal. for $12 up to 3 gal. for $37; West Bend tabletop humidifiers with walnut finish, 2 gal., $27; Westinghouse console humidifiers, 9 gal., $79; Presto H-13 and H-16 heaters, $29 and $37; Panasonic quartz heaters with humidification, $49; G.E. color TVs in a variety of sizes, 10 in., 17 in., and 19 in., for $229, $299, and $349; G.E. 15-in. black-and-white TVs, $99; Zenith 12-in. black-and-white TVs, $83; Zenith VR 2000 videodisc players, $169; Zenith VR 8500 videotape recorders with Beta format, $399; G.E. VCR 3000 videotape recorders with VHS format, $499; Kodak 4000 Disc cameras, $44; Kodak 6000 Disc cameras, $57; Hoover deluxe upright vacuum cleaners with light and attachments, $89; Eureka Mighty Mite portable vacuum cleaners, $89; Philco scratched-and-dented, fully warranted, two-door refrigerators, 11.3 cu. ft., $269; Excellence scratched-and-dented chest freezers, 4.6 cu. ft., $199; also, all audio components in stock are on sale and going fast. M.C., V., checks accepted; exchanges possible. *RCI/Radio Clinic Discount Appliances, Inc., 2599 Broadway, at 98th St. (864-6000); 2290 Broadway, near 82nd St. (877-5151); Mon.–Fri. 9 a.m.–7 p.m. and Sat. till 6 p.m.; through 11/13.* ▬

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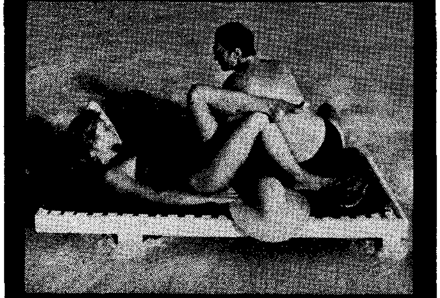

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A Complete Entertainment Guide for the Week Beginning November 1

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Nov. 2: "Stalker." Beg. Nov. 3: A Decade of Cuban Documentary Film, 1972-82. #2—"Nest of Gentry."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru Nov. 1: "The Godfather"; "The Godfather Part II." Nov. 2: "Red Beard"; "Drunken Angel." Nov. 3: "The Good, the Bad, and the Ugly"; "Raoni." Nov. 4: "M*A*S*H"; "Health." Nov. 5-6: "The Woman Next Door"; "The Story of Adele H." Nov. 7: "Mean Streets"; "The Wild One." **AGEE ROOM**—Thru Nov. 3: "Mural Murals"; "Documenteur: An Emotion-Picture." Beg. Nov. 4: Native American Film and Video Festival.

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Burden of Dreams." #2—"Jinxed."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Bongo Man."

9. **ART—8th St. E. of University Pl.** 473-7014. Libra Cinema 5 Film Festival. Thru Nov. 1: "Seven Beauties"; "Swept Away." Nov. 2-3: "Dear Inspector"; "The Tall Blond Man With One Black Shoe." Nov. 4: "State of Siege"; "Coup de Grace." Nov. 5-6: "Stolen Kisses"; "The Man Who Loved Women." Beg. Nov. 7: "A Slave of Love"; "Going Places."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Nov. 1: "Bringing Up Baby"; "Stage Door." Nov. 2: "Twentieth Century"; "It Happened One Night." Nov. 3: "Kitty Foyle"; "Roxie Hart." Nov. 4: "Jour de Fête"; "Playtime." Nov. 5: "Dial M for Murder"; "I Confess." Nov. 6: "Harold and Maude"; "Where's Poppa?" Nov. 7: "The Wizard of Oz"; "Singin' in the Rain."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Nov. 1: "Last Tango in Paris"; "Lili Marleen." Nov. 2-4: "Taxi zum Klo"; "Return of the Secaucus 7."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Nov. 2: "Emmanuelle"; "Emmanuelle: The Joys of a Woman."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"First Blood." #2—Thru Nov. 4: "Pink Floyd the Wall." Beg. Nov. 5: "Tex."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Gregory's Girl." #2—"Mephisto." #3—Thru Nov. 4: "Chilly Scenes of Winter." Beg. Nov. 5: "Caligula." #4—Thru Nov. 4: "Xica." Opening Nov. 5: "The Missionary."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Halloween III: Season of the Witch."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "E.T. the Extra-Terrestrial."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Love Child."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "An Officer and a Gentleman."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"First Blood." #2—"Monsignor." #3—"My Favorite Year."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Nov. 4: "The Concrete Jungle." Opening Nov. 5: "The Missionary." #2—"Jinxed."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "An Officer and a Gentleman."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"National Lampoon's Class Reunion." #2—"Halloween III: Season of the Witch." #3—"The Road Warrior." #4—"Amityville II: The Possession." #5—"Fast Times at Ridgemont High." #6—"Rocky III."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"The Sender." #2—582-5070. "Monsignor."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. Beg. Nov. 5: "Tex."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Nov. 4: "Pink Floyd the Wall." Opening Nov. 5: "The Burning." #2—"First Blood."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Poltergeist." **EMBASSY 3**— "The Boat." **EMBASSY 4**— "Raiders of the Lost Ark."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Nov. 1: "The Texas Chainsaw Massacre"; "The Hills Have Eyes." Nov. 2-3: "Christiane F."; "The Panic in Needle Park." Nov. 4-6: "Blow-Up"; "Zabriskie Point." Beg. Nov. 7: "Doctor Zhivago." #2—Thru Nov. 4: "A Midsummer Night's Sex Comedy"; "Personal Best."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Halloween III: Season of the Witch." #2—Thru Nov. 4: "Q." Beg. Nov. 5: "Funeral Home."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Bambi."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru Nov. 4: "Aida." Beg. Nov. 5: "Tex."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. Thru Nov. 4: "Tess." Beg. Nov. 5: "Fantasia."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Nov. 4: "Gregory's Girl." Beg. Nov. 5: "Chilly Scenes of Winter."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Nov. 1: "The Take-Off." Nov. 2: "Easy Money." Nov. 3: "Portrait of the Artist's Wife." Nov. 4-5: "A Woman for Gavrilov." Nov. 6: "26 Days in the Life of Dostoyevsky"; "A Nest in the Wind." Nov. 7: "To the Stars by Hard Ways"; "My Death Is to Be Blamed on Klava K."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Moonlighting."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. Thru Nov. 4: "L'Adolescente." Opening Nov. 5: "Endangered Species."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Nov. 4: "Love Child." Opening Nov. 5: "Split Image."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Chosen."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Fitzcarraldo."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. Nov. 1: "Walkabout." Nov. 2: "The Last Wave." Nov. 3: "Grendel Grendel Grendel." Nov. 4: "Skin Deep." Nov. 5: "Barbarosa." Nov. 6: "Gallipoli." Nov. 7: "Tim." Nov. 6-7: "Dot and Santa Claus."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"First Blood." #2—Thru Nov. 4: "Le Beau Mariage." Opening Nov. 5: "The Missionary."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "My Favorite Year." **CORONET**—"An Officer and a Gentleman."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Amor Bandido."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru Nov. 6: "Tex." Opening Nov. 7: "Five Days One Summer." **CINEMA II**—753-0774. "Yol."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Halloween III: Season of the Witch." #2—832-2720. "Jinxed."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Love Child."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"National Lampoon's Class Reunion." #2—"E.T. the Extra-Terrestrial."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Eating Raoul."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Monsignor."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Nov. 4: "Xica." Opening Nov. 5: "Fruits of Passion."

78. UA EAST—First Ave. at 85th St. 249-5100. Thru Nov. 4: "Poltergeist." Beg. Nov. 5: "Funeral Home."

80. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—"First Blood." #2—"The Sender."

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. Thru Nov. 4: "Halloween III: Season of the Witch."

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—Thru Nov. 4: "Jinxed." Opening Nov. 5: "The Missionary." #2—"National Lampoon's Class Reunion."

61st Street & Above
West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. "My Favorite Year."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Sweet Hours." #2—"Lola." #3—"Céleste."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Veronika Voss." #2—"Le Beau Mariage."

89. REGENCY—B'way nr. 67th St. 724-3700. Thru Nov. 2: "Anastasia"; "Queen Christina." Nov. 3-4: "Camille"; "Ninotchka." Nov. 5-6: "Gaslight"; "Casablanca." Beg. Nov. 7: "Guys and Dolls."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Time Stands Still." #2—"Siberiade."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Halloween III: Season of the Witch." #2—"First Blood." #3—"Poltergeist." #4—"The Chosen."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Jinxed." #2—"Gregory's Girl"; "Breaking Away."

95. THALIA—95th St. W. of B'way. 222-3370. Nov. 1: "Crime and Punishment"; "The Face Behind the Mask." Nov. 2: "The Winslow Boy"; "The Beachcomber"; "Intimate Relations." Nov. 3: "A Long Day's Journey Into Night." Nov. 4: "Closely Watched Trains"; "Ballad of a Soldier." Nov. 5-6: "The Man Who Would Be King"; "Black and White in Color." Nov. 7: "Shoot the Piano Player"; "Love on the Run."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Nov. 1: "A Streetcar Named Desire"; "The Fugitive Kind." Nov. 2: "Pixote"; "Gaijin: A Brazilian Odyssey." Nov. 3: "Sansho the Bailiff"; "Ikiru." Nov. 4: "Mother Küsters Goes to Heaven"; "Jail Bait." Nov. 5: "Band of Outsiders"; "Going Places." Nov. 6: "Annie Hall"; "Manhattan." Nov. 7: "The Time Machine"; "The Day the Earth Stood Still."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—Thru Nov. 1: "Everything You Always Wanted to Know About Sex"; "Bananas." Nov. 2: "Sleeper"; "Love and Death." Nov. 3-4: "Stardust Memories"; "Interiors." Beg. Nov. 5: "Funeral Home." #2—Thru Nov. 4: "Poltergeist"; "Eye of the Needle." Beg. Nov. 5: "Caligula." #3—Thru Nov. 4: "Mephisto." Beg. Nov. 5: "Chilly Scenes of Winter." #4—"Season of the Witch."

99. ALPINE—*Dyckman St. at B'way.* 567-3587. "Pink Floyd the Wall."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Hail Columbia!" (1982) by Graeme Ferguson & Roman Kroiter; Fri.-Sat., 6 & 7:40 p.m. (spec. $4.50 adm. to museum & films): "Hail Columbia!," & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore).

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., *Astoria.* 784-4742. Adm. $3.50. Nov. 5, 7:30 p.m.: "Know Your Enemy, Japan," "My Japan," & "Japanese Relocation." Nov. 6, 7:30 p.m.: Training Film Marathon.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Nov. 3, 8 p.m.: "Funny Face" (1956) by Stanley Donen, with Fred Astaire & Audrey Hepburn.

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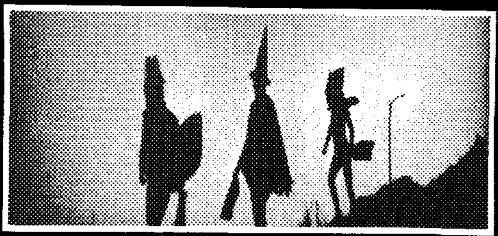

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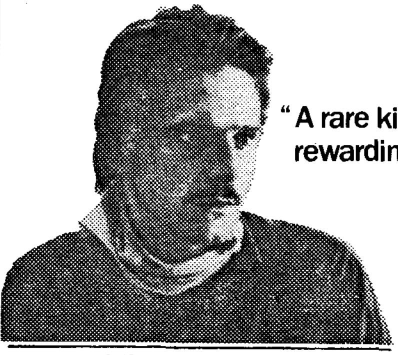

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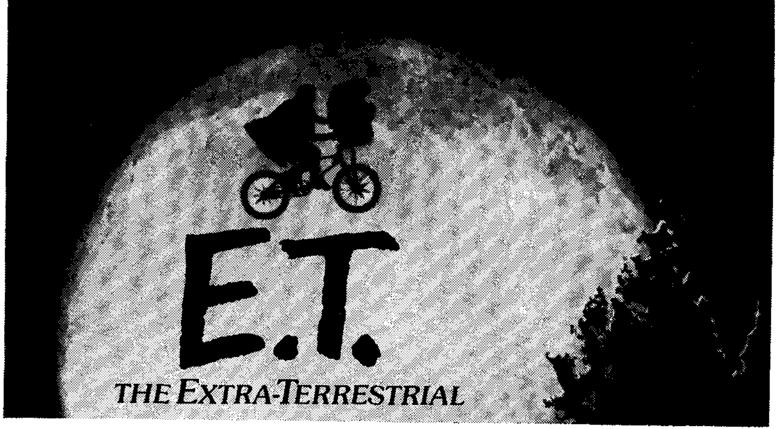

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DOLBY STEREO IN SELECTED THEATRES

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COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $1.50. Nov. 2, 8 p.m. (spec. adm.): "The Klan: A Legacy of Hate in America" (1982) by Werner Schumann, & "Red November, Black November" (1981) by Carolyn Jung & Sally Alvarez. Nov. 4, 8 p.m.: "Spliced Light" by Joel Singer, "Otherwise Unexplained Fires" by Hollis Frampton, & "Lost, Lost, Lost" Parts 1 & 2 by Jonas Mekas. Nov. 5, 8 p.m.: "Aquatennial" by Linda Klosky, & "Four Shadows" by Larry Gottheim. Nov. 6, 8 p.m.: "Interieur Interiors" by Vincent Grenier, "Wild Night in El Reno" by George Kuchar, "TZ" by Robert Breer, "XX" by Aline Mayer, & "Print Generation" by J.J. Murphy. Nov. 7, 8 p.m.: "Short Films 1975, #1, 2, 3, 4, 9" by Stan Brakhage, "Color Sound Frames" by Paul Sharits, "Ornamentals" & "Is This What You Were Born For?" by Abigail Child, "Skins" by Barbara Lattanzi, & "Closer Outside" by Vincent Grenier.

COOPER-HEWITT MUSEUM—2 E. 91st St. 860-6868. Family Flicks: Adm. $12 per family. Nov. 6, 1 p.m.: "Very Plush," "Impasse" (1978) by Caroline & Frank Mouris, & "The Champion" (1978) by Jeff Brown.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Nov. 3, 1, 3:15, 6 & 8:30 p.m.: "Coup de Sirocco" (1979) by Alexandre Arcady.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-0806. Adm. $3; members, senior citizens & students $2.50. Nov. 6, 8:30 p.m.: "Le Plaisir" (1952) by Max Ophuls.

HUNTER COLLEGE—Hunter College Auditorium, 695 Park Ave. 274-4150, 278-7901. Nov. 5, 7:30 p.m. "The Honeymoon" by G. Panaovsopoulos, & "Anna's Wedding Arrangement" by P. Voulgaris. Nov. 6, 7:30 p.m.: "Special Request" by P. Tassios, & "Melodrama" by N. Panagiotopoulos. Nov. 7, 3 p.m.: "Two Moons in August" by K. Feris, & "The Seventh Day of Creation" by V. Georgiadis; 7:30 p.m.: "Hands Up, Hitler" by R. Manthoulis, & "The Hunters" by Angeloupoulis.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Thru Dec. 12: "The room is a metaphor for the experiencing of any place" by Ken Kobland, Animal Magnetism Video, & Video by Tony Oursler.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru Nov. 14: Tue.-Thu., 12-2, 3-6 & 7-8 p.m., Fri.-Sun., 12-2, 3-4 & 5-6 p.m.: "Voyages of Self-Discovery" (1972) by Bruce Davidson; Tue.-Thu., 2 & 6 p.m., Fri.-Sun., 2 & 4 p.m.: "Living Off the Land" (1970) & "Isaac Singer's Nightmare and Mrs. Pupko's Beard" (1976) by Davidson.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $5, $4 Wed.; members, students & senior citizens $4, $3 Wed. Films directed by Yasujiro Ozu. Nov. 3, 7:30 p.m.: "The Brothers and Sisters of the Toda Family" (1941). Nov. 3, 7 p.m.: "Tokyo Chorus" (1931) & "Late Autumn" (1960).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Nov. 2, 8 p.m.: "The Lady Eve" (1941) by Preston Sturges, with Barbara Stanwyck & Henry Fonda, & "The Blue Dahlia" (1946) by George Marshall, with Alan Ladd & Veronica Lake. Nov. 3, 8 p.m.: "Forbidden Games" (1952) by René Clement. Nov. 4, 7:30 p.m.: "Double Indemnity" (1944) by Billy Wilder, with Fred MacMurray & Barbara Stanwyck; 8 p.m.: "Intermezzo" (1939) by Gregory Ratoff, with Leslie Howard & Ingrid Bergman, & "The Country Girl" (1954) by George Seaton, with Grace Kelly. Nov. 5-6, 8 & 10 p.m., Nov. 7, 5 & 7:30 p.m.: "Opera Prima" (1980) by Fernando Trueba.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Nov. 4, 12 noon: "Silver Wings and Santiago Blue." Nov. 5, 12 noon: "Soldier Girls" (1981) by Joan Churchill & Nicholas Broomfield. **Chatham Square Branch, 33 E. B'way.** 925-8685, 964-6598. Free. Nov. 4, 7 p.m., Nov. 6, 2:30 p.m.: "From Mao to Mozart: Isaac Stern in China" (1981) by Murray Lerner.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; members, students & senior citizens $3. Nov. 2, 8 p.m.: "Not Reconciled" (1965) & "Machorka-Muff" (1962) by Jean-Marie Straub & Daniele Huillet, & "Antonio Das Mortes" (1969) by Glauber Rocha. Nov. 3, 8 p.m.: "The Chronicle of Anna Magdalena Bach" (1967) & "Introduction to Arnold Schoenberg's 'Accompaniment to a Cinematographic Scene'" (1972) by Straub & Huillet, & "Day of Wrath" (1943) by Carl Dreyer. Nov. 4, 8 p.m.: "Othon" (1969) & "Every Revolution Is a Roll of the Dice" (1977) by Straub & Huillet, & "A King in New York" (1957) by Charles Chaplin. Nov. 5, 5:40 & 9 p.m.: "History Lessons" (1972) & "The Bridegroom, the Comedienne and the Pimp" (1968) by Straub & Huillet, "A Corner in Wheat" (1909) by D.W. Griffith, "Land Without Bread" (1932) by Luis Buñuel, & "How the West Was Won" (1963), Civil War segment, by John Ford. Nov. 6-7, 4 p.m.: "Moses and Aaron" (1974) by Straub & Huillet, & "Alexander Nevsky" (1938) by Sergei Eisenstein; 8 p.m.: "Moses and Aaron," & "Blind Husband" (1919) by Erich von Stroheim. Sat.-Sun., 2 p.m. (free): "Edge of Survival" (1981) by Leigh Wharton.

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. Nov. 6, 7 & 9 p.m.: "The Warriors" (1979) by Walter Hill. Nov. 7, 2 p.m.: "Black Beauty" (1971) by James Hill.

YM & YWHA—92nd St. branch, on Lexington Ave. 427-6000, ext. 162. Adm. $6. Nov. 4, 8:15 p.m.: "Love in the Afternoon" (1973) by Billy Wilder, with Gary Cooper & Audrey Hepburn. Hosted by Andrew Sarris & Molly Haskell.

Bronx

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"E.T. the Extra-Terrestrial." #2—Thru Nov. 4: "Season of the Witch." Beg. Nov. 5: "Funeral Home."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Monsignor." #2—Thru Nov. 4: "Halloween III: Season of the Witch."

105. **DALE—W. 231st St. at B'way.** 884-5300. "First Blood."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"First Blood." #2—Thru Nov. 4: "Halloween III: Season of the Witch." Beg. Nov. 5: "Tex." #3—"Monsignor." #4—"National Lampoon's Class Reunion."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"First Blood." #2—"An Officer and a Gentleman."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "My Favorite Year."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—Thru Nov. 4: "Jinxed." #2—"Halloween III: Season of the Witch."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"My Favorite Year." #2—"Halloween III: Season of the Witch." #3—Thru Nov. 4: "Jinxed." Beg. Nov. 5: "Tex." #4—Thru Nov. 4: "Season of the Witch." Beg. Nov. 5: "Funeral Home." #5—"E.T. the Extra-Terrestrial."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Monsignor." #2—"Poltergeist."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—Thru Nov. 4: "Monsignor." Beg. Nov. 5: "Funeral Home." #2—Thru Nov. 4: "Jinxed"; "The Concrete Jungle." Beg. Nov. 5: "The Burning."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Thru Nov. 4: "Q." Beg. Nov. 5: "Amityville II: The Possession."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"An Officer and a Gentleman." #2—"First Blood."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Halloween III: Season of the Witch." #2—"National Lampoon's Class Reunion." #3—"E.T. the Extra-Terrestrial." #4—Thru Nov. 4: "My Favorite Year." Beg. Nov. 5: "Tex."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. Thru Nov. 4: "Amityville II: The Possession." Beg. Nov. 5: "Waitress!"

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"My Favorite Year." #2—Thru Nov. 4: "Jinxed"; "The Concrete Jungle." Beg. Nov. 5: Russian Film Festival. #3—Thru Nov. 4: "Halloween III: Season of the Witch." Beg. Nov. 5: "The Burning." #4—Thru Nov. 4: "Season of the Witch." Beg. Nov. 5: "Funeral Home."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"My Favorite Year." #2—"National Lampoon's Class Reunion."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"National Lampoon's Class Reunion." #2—"E.T. the Extra-Terrestrial." #3—Thru Nov. 4: "Halloween III: Season of the Witch."

213. **COBBLE HILL—CINEMAS—Court St. at Butler.** 596-9113. #1—Thru Nov. 2: "Dawn of the Dead"; "Night of the Living Dead." Nov. 3-5: "M*A*S*H"; "Health." #2—Thru Nov. 4: "Fast Times at Ridgemont High." Beg. Nov. 5: "Pink Floyd the Wall."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. "Halloween III: Season of the Witch."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"An Officer and a Gentleman." #2—"Poltergeist."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "My Favorite Year." **SOUTH**—"Jinxed."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Thru Nov. 4: "Amityville II: The Possession"; "Up in Smoke."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Nov. 4: "Poltergeist."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. Libra Cinema 5 Film Festival. See the Art Theater (9).

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—Thru Nov. 4: "Monsignor." Beg. Nov. 5: "The Missionary." #2—"National Lampoon's Class Reunion." #3—Thru Nov. 4: "First Blood." Beg. Nov. 5: "Fantasia." #4—"The Chosen."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Nov. 2: "The World According to Garp." Beg. Nov. 3: "Night Shift."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Nov. 4: "Gregory's Girl." Nov. 3: "One Way or Another." #2—Thru Nov. 4: "Mephisto."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Nov. 4: "Poltergeist." Beg. Nov. 5: "The Missionary." #2—Thru Nov. 4: "Halloween III: Season of the Witch." Beg. Nov. 5: "Funeral Home." #3—"First Blood."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"First Blood." #2—Thru Nov. 4: "Season of the Witch."

303. **NEW DORP—HYLAN—** 351-6601. #1—"An Officer and a Gentleman." #2—"National Lampoon's Class Reunion."

304. **NEW DORP—LANE—** 351-2110. "First Blood."

305. **NEW DORP—RAE—** 979-0444. #1—"Poltergeist." #2—"My Favorite Year."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Monsignor." #2—"Halloween III: Season of the Witch"; "The Concrete Jungle."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"E.T. the Extra-Terrestrial." #2—"Halloween III: Season of the Witch."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. Thru Nov. 4: "Jinxed." Beg. Nov. 5: "Fantasia."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"National Lampoon's Class Reunion." #2—"Halloween III: Season of the Witch." #3—"E.T. the Extra-Terrestrial." #4—Thru Nov. 4: "Poltergeist." Beg. Nov. 5: "The Missionary."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"First Blood." #2—"The Boat."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"National Lampoon's Class Reunion." #2—"Halloween III: Season of the Witch." #3—"E.T. the Extra-Terrestrial." #4—Thru Nov. 4: "Jinxed." Beg. Nov. 5: "Tex."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"First Blood." #2—"Diner."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—Thru Nov. 4: "First Blood." Beg. Nov. 5: "Funeral Home." #2—Thru Nov. 4: "Season of the Witch"; "The Concrete Jungle." Beg. Nov. 5: "The Missionary."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—Thru Nov. 4: "Monsignor." Beg. Nov. 5: "The Burning." #2—"An Officer and a Gentleman." #3—Thru Nov. 4: "National Lampoon's Class Reunion."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. Program unavailable.

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Halloween III: Season of the Witch." #2—"My Favorite Year." #3—"E.T. the Extra-Terrestrial." #4—"Poltergeist."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. "The Chosen."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Thru Nov. 4: "The Chosen."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. #1—"Monsignor." #2—Thru Nov. 4: "Monsignor." Beg. Nov. 5: "Tex."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"My Favorite Year." #2—Thru Nov. 4: "Jinxed." Beg. Nov. 5: "Fantasia."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "An Officer and a Gentleman."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Halloween III: Season of the Witch." #2—"E.T. the Extra-Terrestrial." #3—"National Lampoon's Class Reunion." #4—Thru Nov. 4: "Poltergeist." Beg. Nov. 5: "Funeral Home."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"My Favorite Year." #2—"An Officer and a Gentleman."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "Monsignor."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"First Blood." #2—Thru Nov. 4: "Jinxed"; "The Rose." Beg. Nov. 5: "The Burning." #3—Thru Nov. 4: "An Officer and a Gentleman." Beg. Nov. 5: "It Came From Hollywood."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"E.T. the Extra-Terrestrial." #2—Thru Nov. 4: "Halloween III: Season of the Witch." Beg. Nov. 5 (tent.): "Funeral Home." #3—"Monsignor."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Nov. 4: "Fast Times at Ridgemont High"; "An American Werewolf in London." Beg. Nov. 5. "The Boat."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. Thru Nov. 4: "Poltergeist."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Nov. 4: "Amityville II: The Possession"; "Blow Out."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"First Blood." #2—"Halloween III: Season of the Witch."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Nov. 4: "Fast Times at Ridgemont High." Beg. Nov. 5: "Night Shift."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Nov. 4: "Amityville II: The Possession." #2—Thru Nov. 4: "Pink Floyd the Wall."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—Thru Nov. 4: "Jinxed." Beg. Nov. 5: "Funeral Home." #2—Thru Nov. 4: "Season of the Witch." Beg. Nov. 5: "The Missionary."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"An Officer and a Gentleman." #2—Thru Nov. 4: "My Favorite Year."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Nov. 4: "I, the Jury."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. Thru Nov. 4: "Poltergeist." Beg. Nov. 5: "The Missionary."

501. **BALDWIN—RKO—** 223-9230. "Jinxed."

502. **BELLEROSE—RKO—** 775-1351. Thru Nov. 2: "The World According to Garp." Beg. Nov. 3: "Night Shift."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—Thru Nov. 4: "Fast Times at Ridgemont High." #2—Thru Nov. 4: "Pink Floyd the Wall."

504. **BELLMORE—THE MOVIES—** 785-3032. Thru Nov. 4: "Rocky III."

506. **BETHPAGE—BETHPAGE—** 796-2554. Program unavailable.

507. **BETHPAGE—MID-ISLAND—** 796-7500. Program unavailable.

511. **EAST MEADOW—FLICK—** 794-8008. Program unavailable.

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Halloween III: Season of the Witch." #2—"National Lampoon's Class Reunion." #3—Thru Nov. 4: "Poltergeist." Beg. Nov. 5: "Funeral Home." #4—"E.T. the Extra-Terrestrial."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru Nov. 4: "Amityville II: The Possession." Beg. Nov. 5: "Tex." #2—Thru Nov. 4: "I, the Jury." Beg. Nov. 5: "Jinxed."

516. **FARMINGDALE—RKO—** 249-0122. "Amityville II: The Possession."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "An Officer and a Gentleman."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"Monsignor." #2—Thru Nov. 4: "Season of the Witch"; "Q."

519. **GARDEN CITY—RKO ROOSEVELT FIELD** — 741-4007. #1—"An Officer and a Gentleman." #2—"My Favorite Year."

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. Thru Nov. 4: "Poltergeist." Beg. Nov. 5 (tent.): "The Missionary."

523. **GREAT NECK—SQUIRE—** 466-2020. "My Favorite Year."

524. **HEWLETT—RKO—** 791-6768. Thru Nov. 2: "The World According to Garp." Beg. Nov. 3: "Night Shift."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—Thru Nov. 4: "Halloween III: Season of the Witch." Beg. Nov. 5: "Tex." #2—Thru Nov. 4: "Poltergeist." Beg. Nov. 5: "Funeral Home."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Monsignor." **SOUTH—**"E.T. the Extra-Terrestrial."

529. **LAWRENCE—RKO—** 371-0203. #1—"First Blood." #2—Thru Nov. 4: "An Officer and a Gentleman." Beg. Nov. 5 (tent.): "The Missionary." #3—"National Lampoon's Class Reunion."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. Thru Nov. 4: "Fast Times at Ridgemont High."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"An Officer and a Gentleman." #2—"First Blood." #3—"The Sender." #4—"Diner."

532. **LONG BEACH—LIDO—** 432-0056. Thru Nov. 4: "Amityville II: The Possession." Beg. Nov. 5: "Jinxed."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"My Favorite Year." #2—"Halloween III: Season of the Witch." #3—"E.T. the Extra-Terrestrial." #4—Thru Nov. 4: "Poltergeist." Beg. Nov. 5: "Tex."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Nov. 4: "The World According to Garp." Beg. Nov. 5: "Tempest." #2—Thru Nov. 4: "The Boat."

536. **MANHASSET—MANHASSET—** 627-7887. #1—Thru Nov. 4: "Halloween III: Season of the Witch." Beg. Nov. 5: "Tex." #2—"Monsignor." #3—"E.T. the Extra-Terrestrial."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Lola."

540. **MASSAPEQUA—PEQUA—** 799-6464. "An Officer and a Gentleman."

541. **MASSAPEQUA—SUNRISE MALL—** 795-2244. #1—"National Lampoon's Class Reunion." #2—"My Favorite Year." #3—Thru Nov. 4: "Monsignor." Beg. Nov. 5: "Funeral Home." #4—"First Blood." #5—Thru Nov. 4: "Monsignor." Beg. Nov. 5: "The Missionary." #6—"Halloween III: Season of the Witch." #7—Tent.: "Poltergeist."

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542. MERRICK—GABLES— 546-0734. Thru Nov. 4: "Amityville II: The Possession." Beg. Nov. 5: "Pink Floyd the Wall."

543. MERRICK—MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK—HERRICKS— 747-0555. "First Blood."

546. NEW HYDE PARK—RKO ALAN— 354-4338. "Jinxed."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Nov. 4: "Amityville II: The Possession." #2—Program unavailable.

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Nov. 4: "Amityville II: The Possession."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Nov. 4: "Amityville II: The Possession." Beg. Nov. 5: "The Burning." #2—Thru Nov. 4: "Poltergeist."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—Thru Nov. 4: "The Boat." Beg. Nov. 5: "The Missionary." #2—"National Lampoon's Class Reunion."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru Nov. 2: "The World According to Garp." Beg. Nov. 3: "Night Shift."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"The Chosen." #2—"First Blood."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"National Lampoon's Class Reunion." #2—Thru Nov. 4: "Jinxed." Beg. Nov. 5: "The Burning." #3—"First Blood."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Nov. 4: "Rocky III."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "First Blood."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—Thru Nov. 4: "The Chosen." Beg. Nov. 5: "The Burning." #2—"Monsignor."

559. ROSLYN—ROSLYN— 621-8488. #1—Thru Nov. 4: "Pink Floyd the Wall." Beg. Nov. 5: "The Missionary." #2—"Chilly Scenes of Winter."

561. SYOSSET—SYOSSET— 921-5810. "Jinxed."

562. SYOSSET—UA CINEMA 150— 364-0700. Thru Nov. 4: "My Favorite Year." Beg. Nov. 5: "Fantasia."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. Thru Nov. 4: "Jinxed." Beg. Nov. 5: "Fantasia."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Monsignor." #2—"Halloween III: Season of the Witch." #3—"My Favorite Year." #4—"E.T. the Extra-Terrestrial." #5—"An Officer and a Gentleman." #6—"National Lampoon's Class Reunion." #7—"Night of the Bloody Apes." #8—"First Blood." #9—"Poltergeist." #10—"The Sender." #11—"The Concrete Jungle."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Nov. 4: "Jinxed." #2—Program unavailable.

571. WANTAGH—RKO— 781-6969. "E.T. the Extra-Terrestrial."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru Nov. 4: "Yes, Giorgio." #2—Thru Nov. 4: "The Boat."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—"I, the Jury"; "Visiting Hours." #2—Thru Nov. 4: "Jinxed." Beg. Nov. 5: "The Burning."

601. BABYLON—BABYLON— 669-3399. "E.T. the Extra-Terrestrial."

602. BABYLON—RKO— 669-0700. #1—Thru Nov. 4: "Diner." Beg. Nov. 5: "The Missionary." #2—Thru Nov. 4: "Monsignor." Beg. Nov. 5: "The Burning."

603. BABYLON—SOUTH BAY— 587-7676. #1—"An Officer and a Gentleman." #2—Thru Nov. 4: "Jinxed." #3—"Halloween III: Season of the Witch."

604. BAY SHORE—CINEMA— 665-1722. Thru Nov. 4: "My Favorite Year." Beg. Nov. 5 (tent.): "Tex."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #2—"First Blood." #2—"Poltergeist."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Nov. 4: "Night Shift." Beg. Nov. 5 (tent.): "Amityville II: The Possession."

612. CENTER MORICHES—CENTER— 878-2100. Thru Nov. 4: "Tempest."

613. CENTEREACH—CENTEREACH— 588-0088. Thru Nov. 4: "Poltergeist." Beg. Nov. 5: "Tex."

616. COMMACK—MAYFAIR— 543-0707. Thru Nov. 4: "My Favorite Year."

617. COMMACK—RKO— 499-4545. #1—"First Blood." #2—Thru Nov. 4: "Monsignor." Beg. Nov. 5: "The Missionary."

619. CORAM—CORAM— 698-7200. "Halloween III: Season of the Witch."

621. CORAM—PINE— 698-6442. #1—Thru Nov. 4: "My Favorite Year." #2—Thru Nov. 4: "Jinxed."

622. DEER PARK—DEER PARK— 667-2440. Thru Nov. 4: "Amityville II: The Possession."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"National Lampoon's Class Reunion." #2—"Monsignor." #3—Thru Nov. 4: "E.T. the Extra-Terrestrial." Beg. Nov. 5 (tent.): "The Missionary." #4—Thru Nov. 4: "Poltergeist." Beg. Nov. 5: "Tex." #5—Tent.: "Jinxed."

626. EAST NORTHPORT—LARKFIELD— 261-0043. Thru Nov. 4: "Jinxed."

627. EAST SETAUKET—RKO FOX— 473-2400. "Monsignor."

628. ELWOOD—ELWOOD— 499-7800. #1—"An Officer and a Gentleman." #2—Program unavailable.

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—Thru Nov. 4: "Jinxed"; "Modern Problems." Beg. Nov. 5 (tent.): "Tex." #2—"National Lampoon's Class Reunion."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. Thru Nov. 4: "Jinxed."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—Thru Nov. 4: "First Blood." Beg. Nov. 5: "The Missionary." #2—"Monsignor." #3—"Jinxed." #4—"National Lampoon's Class Reunion."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "E.T. the Extra-Terrestrial."

634. HUNTINGTON—RKO YORK— 421-3911. "Halloween III: Season of the Witch."

635. ISLIP—ISLIP— 581-5200. #1—"National Lampoon's Class Reunion." #2—Thru Nov. 4: "Halloween III: Season of the Witch." #3—Thru Nov. 4: "Pink Floyd the Wall." Beg. Nov. 5: "The Missionary."

636. KINGS PARK—KINGS PARK— 269-4422. Thru Nov. 4: "Diner."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. Thru Nov. 4: "My Favorite Year." Beg. Nov. 5: "Fantasia."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Nov. 14: "Fast Times at Ridgemont High."

639. LINDENHURST—LINDENHURST— 888-5400. Thru Nov. 4: "Firefox." Beg. Nov. 5: "Poltergeist."

640. MATTITUCK—MATTITUCK— 298-4405. #1—Thru Nov. 4: "Poltergeist"; "An American Werewolf in London." #2—Thru Nov. 4: "An Officer and a Gentleman." #3—Thru Nov. 4: "Bambi."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—"National Lampoon's Class Reunion." #2—Thru Nov. 4: "Season of the Witch"; "Q."

644. NORTHPORT—NORTHPORT— 261-8600. Thru Nov. 4: "Firefox." Beg. Nov. 5 (tent.): "Poltergeist."

645. OAKDALE—OAKDALE— 589-8118. Thru Nov. 4: "Amityville II: The Possession." Beg. Nov. 5: "Pink Floyd the Wall."

648. PATCHOGUE—PATCHOGUE— 475-0601. "Monsignor."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—Thru Nov. 4: "Rocky III." Beg. Nov. 5: "The Missionary." #2—"E.T. the Extra-Terrestrial."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—Thru Nov. 4: "An Officer and a Gentleman." Beg. Nov. 5 (tent.): "Tex." #2—"First Blood."

653. PORT JEFFERSON—MINI EAST— 928-6555. Thru Nov. 4: "Pink Floyd the Wall." Beg. Nov. 5: "Tex." **CINEMA WEST**—"National Lampoon's Class Reunion."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Nov. 2: "The World According to Garp." Beg. Nov. 3: "Night Shift."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Nov. 4: "Amityville II: The Possession."

657. SAG HARBOR—SAG HARBOR— 725-0010. Beg. Nov. 5: "How I Won the War."

658. SAYVILLE—SAYVILLE— 589-0232. #1—Thru Nov. 4: "Bambi." #2—"National Lampoon's Class Reunion." #3—Thru Nov. 4: "My Favorite Year."

660. SHIRLEY—TWIN— 281-3301. #1—"Halloween III: Season of the Witch." #2—Thru Nov. 4: "Fast Times at Ridgemont High."

662. SMITHTOWN—SMITHTOWN— 265-1551. "E.T. the Extra-Terrestrial."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru Nov. 4: "My Favorite Year." #2—"First Blood."

664. STONY BROOK—LOEWS— 751-2300. #1—"An Officer and a Gentleman." #2—"First Blood." #3—"Poltergeist."

666. WEST ISLIP—TWIN— 669-2626. #1—Thru Nov. 4: "Amityville II: The Possession." Beg. Nov. 5: "Pink Floyd the Wall." #2—Thru Nov. 4: "Jinxed." Beg. Nov. 5: "The Burning."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Nov. 4: "An Officer and a Gentleman."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru Nov. 4: "Halloween III: Season of the Witch." Beg. Nov. 5 (tent.): "My Favorite Year."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. Thru Nov. 4: "Halloween III: Season of the Witch." Beg. Nov. 5: "Tex."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "An Officer and a Gentleman."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—Tent.: "National Lampoon's Class Reunion." #2—"Halloween III: Season of the Witch." #3—"My Favorite Year."

703. CROSS RIVER—CROSS RIVER— 763-8811. Program unavailable.

704. DOBBS FERRY—PICKWICK— 693-7727. Program unavailable.

705. GREENBURGH—CINEMA 100— 946-4680. #1—Thru Nov. 4: "The Chosen." Beg. Nov. 5: "Tex." #2—Thru Nov. 4:"Halloween III: Season of the Witch." Beg. Nov. 5: "The Burning."

706. HARRISON—CINEMA HARRISON— 835-2668. Thru Nov. 4: "Diner."

707. HARTSDALE—CINEMA— 428-2200. #1—"First Blood." #2—Thru Nov. 4: "Poltergeist." Beg. Nov. 5:"The Missionary." #3—"An Officer and a Gentleman." #4—"My Favorite Year."

708. LARCHMONT—PLAYHOUSE— 834-3001. Thru Nov. 4: "The Chosen." Beg. Nov. 5: "Tex."

709. MAMARONECK—PLAYHOUSE— 698-2200. #1—"National Lampoon's Class Reunion." #2—"Halloween III: Season of the Witch." #3—"Monsignor." #4—"E.T. the Extra-Terrestrial."

710. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"First Blood." #2—Thru Nov. 4: "Jinxed." Beg. Nov. 5: "The Missionary."

711. MOUNT VERNON—PARKWAY— 664-3311. Tent.: "The Chosen."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"First Blood." #2—"Poltergeist."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"An Officer and a Gentleman." #2—Thru Nov. 4: "Monsignor." #3—"Halloween III: Season of the Witch." #4—Program unavailable. #5—Thru Nov. 4: "E.T. the Extra-Terrestrial." Beg. Nov. 5: "Funeral Home."

715. NEW ROCHELLE—TOWN— 632-4000. "National Lampoon's Class Reunion."

716. OSSINING—ARCADIAN— 941-5200. #1—"An Officer and a Gentleman." #3—"Monsignor."

717. PEEKSKILL—BEACH— 737-6262. #1—"Halloween III: Season of the Witch." #2—"First Blood." #3—"National Lampoon's Class Reunion." #4—Thru Nov. 4: "Poltergeist." Beg. Nov. 5: "Funeral Home."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"An Officer and a Gentleman." #2—"Monsignor."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Oct. 28: "Fast Times at Ridgemont High."

721. PLEASANTVILLE—ROME— 769-0720. "My Favorite Year."

722. RYE—RYE RIDGE— 939-8177. #1—"First Blood." #2—Thru Nov. 4: "Gregory's Girl." Beg. Nov. 5: "The Burning."

723. SCARSDALE—FINE ARTS— 723-6699. Thru Nov. 4: "Lola." Beg. Nov. 5: "Le Beau Mariage."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Nov. 4: "Fast Times at Ridgemont High." Beg. Nov. 5: (tent.): "The Chosen."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Monsignor." #2—"National Lampoon's Class Reunion."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. Tent.: "Jinxed."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Jinxed." #2—"Monsignor."

731. **YONKERS—KENT—** 237-3440. Thru Nov 4: "Season of the Witch"; "Amityville II: The Possession." Beg. Nov. 5: "Funeral Home."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"An Officer and a Gentleman." #2—"E.T the Extra-Terrestrial." #3—"First Blood." #4—Thru Nov. 4: "Poltergeist." Beg. Nov. 5: "The Missionary."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—Thru Nov. 4: "Jinxed." #2—Thru Nov. 4: "My Favorite Year."

Rockland County

743. **NANUET—MALL—** 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. "E.T. the Extra-Terrestrial."

745. **NANUET—THE MOVIES—** 623-0211. #1—"My Favorite Year." #2—"Jinxed." #3—"Season of the Witch." #4—"Fast Times at Ridgemont High." #5—"Poltergeist."

746. **NEW CITY—TOWN—** 634-5100. #1—"My Favorite Year." #2—"An Officer and a Gentleman."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—Thru Nov. 4: "Halloween III: Season of the Witch." Beg. Nov. 5 (tent.): "Fantasia." #2—"First Blood."

748. **NYACK—CINEMA EAST—** 358-6631 "Monsignor."

751. **PEARL RIVER—CENTRAL—** 735-2530. "An Officer and a Gentleman."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Halloween III: Season of the Witch."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Monsignor."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Fast Times at Ridgemont High."

756. **SUFFERN—LAFAYETTE—** 357-6030. "National Lampoon's Class Reunion."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "National Lampoon's Class Reunion."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Halloween III: Season of the Witch." #2—"E.T the Extra-Terrestrial."

774. **DANBURY—CINE—** 743-2200. #1—"My Favorite Year." #2—"Tron." #3—"Poltergeist."

775. **DANBURY—CINEMA—** 748-2923. #1—"Monsignor." #2—"An Officer and a Gentleman."

777. **DANBURY—PALACE—** 748-7496. #1—"National Lampoon's Class Reunion." #2—"First Blood." #3—"Fast Times at Ridgemont High."

778. **DARIEN—PLAYHOUSE—** 655-0100. Thru Nov. 4: "E.T. the Extra-Terrestrial."

779. **FAIRFIELD—COMMUNITY—** 255-5555. #1—"Halloween III: Season of the Witch." #2—"National Lampoon's Class Reunion."

780. **FAIRFIELD—COUNTY—** 334-1411. "First Blood."

781. **GREENWICH—CINEMA—** 869-6030. "Halloween III: Season of the Witch."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Monsignor." #2—"An Officer and a Gentleman." #3—"Gregory's Girl."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. Thru Nov. 4: "Monsignor."

784. **NORWALK—CINEMA—** 838-4504. #1—"First Blood." #2—"National Lampoon's Class Reunion."

788. **SOUTH NORWALK—SONO—** 866-9202. Thru Nov. 2: "The Rocky Horror Picture Show"; "Wizards." Nov. 3-4: "Terror of Tiny Town"; "Plan 9 From Outer Space"; "Chained for Life." Beg. Nov 5: "Gregory's Girl."

789. **SPRINGDALE—STATE—** 325-0250. "An Officer and a Gentleman."

791. **STAMFORD—CINEMA—** 324-3100. #1—"My Favorite Year." #2—"Poltergeist." #3—"The Chosen."

792. **STAMFORD—RIDGEWAY—** 323-5000. "National Lampoon's Class Reunion."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"It Came From Hollywood." #2—"An Officer and a Gentleman." #3—"My Favorite Year."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Monsignor." #2—"My Favorite Year." #3—227-9619. "The Chosen." #4—226-6666. Program unavailable.

796. **WESTPORT—POST—** 227-0500. "An Officer and a Gentleman."

798. **WILTON—CINEMA—** 762-5678. "Halloween III: Season of the Witch."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Nov. 4: "Jinxed." #2—Thru Nov. 4: "Amityville II: The Possession." #3—Thru Nov. 4: "Pink Floyd the Wall."

801. **HARRISON—WARNER—** 482-8550. #1—Thru Nov. 4: "Halloween III: Season of the Witch." #2—Thru Nov. 4: "Poltergeist."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru Nov. 4: "Pink Floyd the Wall." #2—"Monsignor."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Pink Floyd the Wall." #2—"Jinxed." #3—"Poltergeist." #4—"Halloween III: Season of the Witch."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"An Officer and a Gentleman." #2—"E.T. the Extra-Terrestrial." #3—"Monsignor." #4—"My Favorite Year." #5—"National Lampoon's Class Reunion." #6—"First Blood."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Nov. 4: "Amityville II: The Possession"; "Dressed to Kill." Beg. Nov. 5: "Jinxed."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. Thru Nov. 4: "Poltergeist." Beg. Nov. 5: "The Missionary."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"An Officer and a Gentleman." #2—"First Blood."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Thru Nov. 4: "First Blood." Beg. Nov. 5: "Fantasia."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Nov. 4: "Poltergeist."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Nov. 4: "Amityville II: The Possession."

819. **MILLBURN—RKO—** 376-0800. #1—"First Blood." #2—"My Favorite Year."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"National Lampoon's Class Reunion." #2—Thru Nov. 4: "Amityville II: The Possession." Beg. Nov. 5: "Funeral Home." #3—Thru Nov. 4: "Pink Floyd the Wall." Beg. Nov. 5: "The Burning."

825. **NUTLEY—FRANKLIN—** 667-1777. Program unavailable.

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. Thru Nov. 4: "My Favorite Year." Beg. Nov. 5: "Fantasia."

828. **VERONA—VERONA—** 239-0880. Thru Nov. 4: "Halloween III: Season of the Witch." Beg. Nov. 5 (tent.): "Tex."

829. **WEST CALDWELL—CINEMA WEST—** 575-9085. Thru Nov. 4: "The Boat."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Monsignor." #2—"An Officer and a Gentleman." #3—Thru Nov. 4: "Jinxed." Beg. Nov. 5: "The Missionary."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Nov. 4: "Amityville II: The Possession."

841. **CRANFORD—RKO—** 276-9120. #1—"First Blood." #2—Thru Nov. 4: "The Boat." Beg. Nov. 5: "The Burning."

842. **ELIZABETH—ELMORA—** 352-3483. "Amityville II: The Possession."

846. **LINDEN—TWIN—** 925-9787. #1—Thru Nov. 4: "E.T the Extra-Terrestrial." Beg. Nov. 5 (tent.): "Funeral Home." #2—"Halloween III: Season of the Witch."

848. **ROSELLE PARK—PARK—** 245-0358. "Inchon."

849. **SUMMIT—STRAND—** 273-3900. Thru Nov. 4: "Gregory's Girl." Beg. Nov. 5: "Tex."

850. **UNION—DRIVE-IN—** 686-1260. Program unavailable.

851. **UNION—FIVE POINTS—** 964-3466. "Halloween III: Season of the Witch."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "The Chosen."

854. **UNION—RKO UNION—** 686-4373. #1—"Kentucky Fried Movie"; "The Groove Tube." #2—"Monsignor."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Halloween III: Season of the Witch." #2—"E.T the Extra-Terrestrial." #3—Thru Nov. 4: "Jinxed"; "The Rose." Beg. Nov. 5: "Tex."

858. **WESTFIELD—TWIN—** 654-4720. #1—"National Lampoon's Class Reunion." #2—Thru Nov. 4: "Poltergeist."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Tent.: "Pink Floyd the Wall."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Nov. 4: "Poltergeist."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Monsignor." #2—"First Blood." #3—"An Officer and a Gentleman." #4—"National Lampoon's Class Reunion."

863. **EMERSON—TOWN—** 261-1000. Thru Nov. 4: "Gregory's Girl."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Halloween III: Season of the Witch." #2—"E.T. the Extra-Terrestrial."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"Jinxed." #2—"Halloween III: Season of the Witch."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"My Favorite Year." #2—Thru Nov. 4: "Poltergeist." Beg Nov. 5: "Tex."

868. **FORT LEE—SHARON—** 224-0202. Thru Nov. 4: "Amityville II: The Possession."

873. **OAKLAND—TWIN—** 337-4478. #1—Thru Nov. 4: "Fast Times at Ridgemont High." Beg. Nov. 5: "The Missionary." #2—"National Lampoon's Class Reunion."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Nov. 4: "Return of the Secaucus 7." #2—Thru Nov. 4: "Fast Times at Ridgemont High."

875. **PARAMUS—BERGEN MALL—** 845-4449. Thru Nov. 4: "Halloween III: Season of the Witch." Beg. Nov. 5: "Tex."

876. **PARAMUS—CINEMA 35—** 845-5070. "E.T. the Extra-Terrestrial."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"First Blood." #2—Thru Nov. 4: "Monsignor." Beg. Nov. 5: "Fantasia." #3—"Jinxed." #4—"The Chosen." #5—"Lola." #6—Libra Cinema 5 Film Festival. See the Art Theater (9). #7—"An Officer and a Gentleman."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"My Favorite Year." #2—"National Lampoon's Class Reunion."

881. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Nov. 4: "Amityville II: The Possession." Beg. Nov. 5: "Jinxed."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"An Officer and a Gentleman." #2—Thru Nov. 4: "First Blood." Beg. Nov. 5: "The Missionary."

884. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—"On Golden Pond." #2—"Amityville II: The Possession."

885. **TEANECK—CEDAR LANE—** 836-3430. Thru Nov. 4: "Fast Times at Ridgemont High." Beg. Nov. 5: "Mephisto."

886. **TENAFLY—BERGEN—** 567-0004. Thru Nov. 4: "Gregory's Girl." Beg. Nov. 5: "Tempest."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. Thru Nov. 4: "Halloween III: Season of the Witch." Beg. Nov. 5: "Tex."

889. **WESTWOOD—PASCACK—** 664-3200. Tent.: "My Favorite Year."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AMITYVILLE II: THE POSSESSION—(1hr. 44m., '82) In this prequel, a young boy possessed by evil spirits murders his entire family. With Burt Young, Rutanya Alda and James Olson. Dir. Damiano Damiani. R. **32, 204, 208, 231, 438, 447, 513, 516, 532, 542, 547, 548, 549, 609, 622, 645, 655, 666, 731, 800, 809, 818, 822, 840, 842, 868, 882, 884**

AMOR BANDIDO—(1hr. 38m., '82) In Portuguese, Eng. subtitles. A Brazilian drama based on the true story of a psychopathic killer of cab drivers in the Copacabana section of Rio de Janeiro. With Cristina Ache, Paulo Gracindo and Paulo Guarieri. Dir. Bruno Barreto. **61**

★**BOAT, THE**—(2hrs. 30m., '82) Dubbed in English. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. **38, 402, 436, 535, 550, 574, 829, 841**

BURDEN OF DREAMS—(1hr. 33m., '82) Les Blank's very informative documentary about the various mishaps encountered by Werner Herzog in the Peruvian Amazon during the making of *Fitzcarraldo*. Blank, a friend of Herzog's, doesn't provide a critical framework on what happened, and you have to do a fair amount of sorting out on your own. But Herzog's humorless fanatacism is clear enough: a dangerous man, disarmingly gentle in demeanor. **6**

BURNING, THE—(1hr. 30m., '82) The revenge of a summer camp caretaker who is burned and disfigured as a result of a prank. With Brian Matthews and Leah Ayres. Dir. Tony Maylam. R. **37, 203, 210, 411, 426, 549, 554, 558, 600, 602, 666, 705, 722, 822, 841**

CÉLESTE—(1hr. 47m., '82) In German, Eng. subtitles. A chronicle of the last nine years in the life of Marcel Proust, based on the memoirs of his housekeeper, Céleste Albaret. With Eva Mattes and Jürgen Arndt. Dir. Percy Adlon. **86**

CHILLY SCENES OF WINTER—(1hr. 32m., '82) Joan Micklin Silver has re-edited her 1979 film, *Head Over Heels*, and restored the title of Ann Beattie's novel, a contemporary romance, from which it is based. With John Heard, Mary Beth Hurt, Peter Riegert and Gloria Grahame. PG. **16, 46, 97, 559**

★**CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. **54, 92, 234, 414, 416, 552, 558, 705, 708, 711, 724, 791, 795, 852, 878**

★**DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55**

DOT AND SANTA CLAUS—(1hr. 20m., '82) A young Australian girl enlists Santa's aid in searching for a lost baby kangaroo. Combined animation and live-action backgrounds. Dir. Yoram Gross. **57**

★**E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **21, 36, 72, 103, 201, 206, 212, 307, 401, 403, 413, 420, 428, 512, 528, 533, 536, 567, 571, 601, 625, 633, 649, 662, 709, 714, 732, 744, 773, 778, 807, 846, 857, 864, 876**

EATING RAOUL—(1hr. 27m., '82) Writer-director Paul Bartel has domesticated the forbidden and tamed the untamable—he's made a pleasant, rather mild little comedy about murder, perversion and cannibalism. Bartel plays Paul Bland, and the talented Mary Woronov plays Paul's wife Mary. Short of cash, the Blands lure L.A.'s wealthy swingers and perverts into their apartment with the promise of exotic pleasures and then bump them off with the swing of a frying pan. *Eating Raoul* is a spoof of the American ideal of capitalistic entrepreneurship and an outlandish native version of such ironically genteel English murder comedies as *Kind Hearts and Coronets*. The wild card in the movie is fleshy, handsome Robert Beltran, who plays Raoul, the all-purpose Chicano hustler who joins the Blands in their scheme. He makes a play for Mary, but when he's shunted aside, your responses go cold. Who cares about the placidly celibate Blands? At least Raoul has some juice in him. The movie seems to be saying that sexual desire makes you so disgusting that you might as well be murdered. R. **73**

ENDANGERED SPECIES—(1hr. 37m., '82) A perplexing series of cattle mutilations in Colorado lures an ex-New York detective and a local female sheriff deep into a web of mystery. With Robert Urich, JoBeth Williams and Paul Dooley. Dir. Alan Rudolph. R. **50**

★**FAST TIMES AT RIDGEMONT HIGH**—(1hr. 32m., '82) A sweet, funny exploration of adolescent anxieties and confusions. Director Amy Heckerling—in an auspicious debut—and screenwriter Cameron Crowe (adapting his own book) set their satire of teenage crises in the shopping mall world of the San Fernando Valley. The kids bluff and fake and compete for sexual status among their friends; the bluffs lead to quick collapse and terrible embarrassment. Heckerling brings an overall tenderness to the movie, and her instinctive intimacy with the characters brings you close to the screen. *Fast Times at Ridgemont High* is slightly goody-goody—the kids aren't rebellious and the smug ones are punished—and Heckerling's style isn't especially sensuous or kinetic. But she captures the emotionally specific responses to sex with charm and without moral judgement in a way that eludes most male directors. With Ray Walston and a fresh, young cast, including Jennifer Jason Leigh, Phoebe Cates, Brian Backer, Robert Romanus and Sean Penn. R. **32, 213, 436, 442, 503, 530, 638, 660, 720, 724, 745, 755, 777, 873, 874, 885**

FIRST BLOOD—(1hr. 34m., '82) An ex-Green Beret fights a personal war with the local police. With Sylvester Stallone, Richard Crenna and Brian Dennehy. Dir. Ted Kotcheff. R. **14, 24, 37, 58, 80, 92, 105, 109, 111, 205, 234, 237, 300, 304, 402, 408, 410, 426, 439, 529, 531, 541, 545, 552, 554, 557, 567, 606, 617, 632, 651, 663, 664, 707, 710, 712, 717, 722, 732, 747, 777, 780, 784, 807, 811, 813, 819, 841, 862, 878, 883**

FITZCARRALDO—(2hrs. 37m., '82) In German, Eng. subtitles. Alas! The books, documentaries, lawsuits, and illnesses generated by Werner Herzog's project are a lot more interesting than the movie itself. Herzog's hero, Fitzcarraldo, a cracked colonial entrepreneur, has a mad dream: He wants to build an opera house at Iquitos, a shabby city on the Amazon in Peru, and bring his hero, Enrico Caruso, to sing there. His blond hair standing straight up, his huge choppers fixed in a proud sneer, Klaus Kinski, as Fitzcarraldo, is overbearing and ludicrous and completely distant, more a crank than a heroic madman. Hoping to finance his scheme through a quick killing in the rubber trade, Herzog takes a steamship up one of the tributaries of the Amazon. At the climax, Fitzcarraldo has an Indian tribe haul the huge steamer over a mountain in order to relaunch it in another river. Herzog photographs the ship lying on the mountain from about eight different angles, and yet, despite all his coaxing, the image doesn't yield up much besides its irreducible oddity. It's so monstrous, so static, that it becomes a joke—Herzog's monument to his own foolish will. With Claudia Cardinale. PG. **56**

FIVE DAYS ONE SUMMER—(1hr. 48m., '82) A tragic situation develops when a middle-aged doctor goes on vacation with a much younger woman. With Sean Connery, Betsy Brantley and Lambert Wilson. Dir. Fred Zinnemann. PG. **62**

FRUITS OF PASSION—(1hr. 23m., '82) In French, Eng. subtitles. *The Story of O* continues in the Orient. With Klaus Kinski, Isabelle Illiers and Arielle Dombasle. Dir. Shuji Terayama. **76**

★**GREGORY'S GIRL**—(1hr. 31m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who has grown six inches in the last year and doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school. She is so athletic that she gets on the boys' soccer team, which no one seems to mind much. Gregory pursues her gamely, repairing to his ten-year-old sister for advice. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. PG. **16, 46, 93, 236, 722, 782, 788, 849, 863, 886**

HALLOWEEN III: SEASON OF THE WITCH—(1hr. 38m., '82) Chips of rock from Stonehenge, possessed by witchcraft, are concealed in the Halloween masks of millions of children. With Tom Atkins, Dan O'Herlihy and Stacey Nelkin. Dir. Tommy Lee Wallace. R. **20, 32, 41, 70, 82, 92, 104, 109, 114, 201, 206, 210, 212, 221, 237, 306, 307, 401, 403, 413, 420, 428, 439, 512, 526, 533, 536, 541, 567, 603, 619, 634, 635, 660, 668, 700, 702, 705, 709, 714, 717, 747, 752, 773, 779, 781, 798, 801, 806, 828, 846, 851, 857, 864, 866, 875, 888**

JINXED—(1hr. 43m., '82) Reviewed in this issue. R. **6, 30, 70, 83, 93, 114, 201, 203, 210, 225, 308, 403, 418, 426, 448, 501, 513, 532, 546, 554, 561, 566, 570, 600, 603, 621, 625, 626, 629, 631, 632, 666,**

710, 728, 730, 735, 745, 800, 806, 809, 830, 857, 866, 878, 882

L'ADOLESCENTE—(1hr. 33., '82) In French, Eng. subtitles. A young girl grows into a woman in France on the eve of World War II. With Simone Signoret. Dir. Jeanne Moreau. 50

★**LE BEAU MARIAGE**—(1hr. 37m., '82) In French, Eng. subtitles. Sabine (Béatrice Romand), an art student living in Le Mans and studying in Paris, walks out on her married lover, a famous painter, and announces that she is going to get married. She doesn't know *whom* she's going to marry, only that she's had it as a single woman. When she meets Edmond (André Dussollier), a Paris lawyer, at a party, she decides he's the one, and she lays siege to him. Sabine is exasperatingly self-approving, and our attitudes toward her keep changing. The writer-director Eric Rohmer must mean us to find her slightly mad in her single-minded willfulness yet ultimately brave and even noble. She risks everything, and, at times, her humiliation is great. As always, Rohmer's method is analytic and gently ironic. His movies are all talk, and when you're watching them they seem slightly underdone. Afterwards you realize he's given you some of the most satisfying portraits of men and women flirting and falling in or out of love that you've ever seen. PG. 58, 88, 723

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in Coburg, a small city in Bavaria, during the Adenauer years—the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute, is the mistress of the corrupt building contractor Schuckert (Mario Adorf), a noisy bear of a man about 50, who takes his pleasure with the roaring enthusiasm of a German Henry VIII. Eager for respectability, Lola sets about seducing a new city commissioner, the aristocratic Von Bohm (Armin Mueller-Stahl), whose approval Schuckert needs for a new housing complex. Sukowa, a defiantly unsensual actress, stands on the club stage in her skimpy outfits, rasping out her numbers in hip German-nightclub style—gutteral, insinuating, "angry." When Von Bohm falls into Lola's clutches, the movie gets predictably anguished and mawkish, but then Schuckert shows up again and restores the jovially cynical tone. One of the most approachable of Fassbinder's movies. With Matthias Fuchs as a stock figure—a defeated idealist making dolorous poetic remarks. R. 86, 537, 723, 878

LOVE CHILD—(1hr. 37m., '82) The true story of Terry Jean Moore, who was sentenced to 12 years for a $5 robbery, and who gave birth and tried to raise her child in prison. With Amy Madigan, Mackenzie Phillips and Beau Bridges. Dir. Larry Peerce. R. 22, 51, 71

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. 16, 97, 236, 885

MISSIONARY, THE—(1hr. 29m., '82) Reviewed in this issue. R. 16, 30, 58, 83, 234, 237, 401, 410, 448, 500, 521, 529, 541, 550, 559, 602, 617, 625, 632, 635, 649, 707, 710, 732, 810, 830, 873, 883

MONSIGNOR—(2hrs. 2m., '82) Reviewed in this issue. R. 24, 33, 74, 104, 109, 202, 203, 234, 306, 411, 417, 424, 428, 518, 528, 536, 541, 558, 567, 602, 617, 625, 627, 632, 648, 709, 714, 716, 719, 727, 730, 748, 754, 775, 782, 783, 795, 803, 807, 830, 854, 862, 878

★**MOONLIGHTING**—(1hr. 37m., '82) Tense, funny, anguished comedy about four Polish workmen who come to London to refurbish the flat of a wealthy countryman. Their leader, Nowak (Jeremy Irons), an angry, nervous man who suffered a lot of failure in his life, is desperate to complete the job on time, and locks his men in, cutting them off from contact with their families. He begins as a den mother, and winds up declaring his own version of martial law. When money runs short, he becomes increasingly resourceful at cheating the local grocer. The movie can be read as an ironic comment on Polish political life or as a parable of what every film director goes through on a movie set. Jeremy Irons gives a dedicated, slightly humorless performance, but he certainly holds you to the screen. Written and directed by the Polish émigré Jerzy Skolimowski. PG. 48

★**MY FAVORITE YEAR**—(1hr. 32m., '82) As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The time is 1954, and matinée idol Swann has agreed to do a guest shot on the hit TV show *Comedy Cavalcade,* which stars the great Stan "King" Kaiser (i.e., Sid Caesar). Swann is a lush and a scoundrel, a spendthrift of his own talent. His looks are even going. Yet the magnificence is still there, and O'Toole gives him an immense courtly charm. As young Benjy Stone, the hotshot comedy writer assigned to keep Swann sober, theater actor Mark Linn-Baker delivers his lines decisively, but he's a glib, busy fellow with frantic hands and a fretful walk. Directing for the first time, Richard Benjamin shows us how the rivalries and hysteria—the tantrums, flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible. As King, Joseph Bologna has Sid Caesar's heft, his bullying force. He plays him as a paranoid young brawler, heroic in his pursuit of laughs. With Bill Macy and Jessica Harper. Written by Dennis Palumbo and Norman Steinberg. PG. 24, 60, 85, 113, 201, 206, 210, 211, 225, 305, 413, 418, 423, 450, 519, 523, 533, 541, 562, 567, 604, 616, 621, 637, 658, 663, 668, 702, 707, 721, 735, 745, 746, 774, 791, 793, 795, 807, 819, 827, 867, 879, 889

NATIONAL LAMPOON'S CLASS REUNION—(1hr. 25m., '82) The ten-year reunion of Lizzie Borden High School's class of '72 provides the setting for this comedy. With Gerrit Graham, Fred McCarren, Miriam Flynn and Stephen Furst. Dir. Michael Miller. R. 32, 72, 83, 109, 206, 211, 212, 234, 303, 401, 403, 411, 420, 512, 529, 541, 550, 554, 567, 625, 629, 632, 635, 643, 653, 658, 702, 709, 715, 717, 727, 756, 758, 777, 779, 784, 792, 807, 822, 858, 862, 873, 879

NEST OF GENTRY—(1hr. 46m., '70) In Russian, Eng. subtitles. Based on the Turgenev novel, the story of a nineteenth-century aristocrat who leaves his wife in Paris and returns to his family estate in Russia, only to fall in love with a neighbor's daughter. With Leonid Kulagin and Irina Kupchenko. Dir. Andrei Konchalovsky. Previously unreleased. 2

NIGHT SHIFT—(1hr. 45m., '82) An entertaining farce with too much TV blandness. Charles Lumley (Henry Winkler), a conservative and repressed young attendant on the night shift at the city morgue, gets stuck working with Billy Blazejowski (Michael Keaton), a maniacal but harmless hustler. Billy gets Chuck to go along with a wild scheme to turn the silent morgue into a call-girl operation. Winkler's precisely styled deadpan is an effective foil to Keaton's fuzzy ebullience, and the two stars prevent the underdeveloped, overly genteel script by Lowell Ganz and Babaloo Mandel from collapsing. Director Ron Howard has excellent comic timing; if he leaves TV sitcoms for good, he might really soar. With Shelley Long. R. 235, 442, 502, 524, 551, 609, 654

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. 23, 31, 60, 111, 205, 223, 303, 411, 419, 423, 426, 450, 517, 519, 529, 531, 540, 567, 603, 628, 640, 651, 664, 667, 701, 707, 714, 716, 719, 732, 746, 751, 775, 782, 789, 793, 796, 807, 811, 830, 862, 878, 883

PINK FLOYD THE WALL—(1hr. 35m., '82) It sets a new record in rock pretentiousness, which isn't easy. As a burnt-out rocker sits in his L.A. hotel room, staring at the tube, images of rioting, war, terror, death, plus tons of Gerald Scarfe's looming, ominous drawings, animated into plants that fornicate, come after you like a nightmare that won't end. A groupie tries to rouse the rock star, but he ignores her and smashes the TV set. And more, much more, all in the stoned-apocalyptic vein. Music by Pink Floyd; directed by the staggeringly uneven Alan Parker. R. 14, 37, 99, 213, 447, 503, 542, 559, 635, 645, 653, 666, 800, 803, 806, 822, 860

★**POLTERGEIST**—(2hrs., '82) Sensationally effective haunted-house movie produced by Steven Spielberg, directed by Tobe Hooper. It's about an ordinary American family living in a suburban house haunted by ghosts, and it's played for sensation, horror, and weirdly beautiful floating effects. *Poltergeist* is scary but not sadistic, violent but not bloody (except for one short scene). With Craig T. Nelson as the daddy; theater actress Jobeth Williams, turning on the emotion, as the mother who literally goes into hell to get her little daughter back; Beatrice Straight as a para-psychologist; and Zelda Rubinstein as a midget clairvoyant. The story is nonsense, but much of the horror imagery is beautiful, and Spielberg's humorous appreciation of the American family humanizes the movie. PG. 38, 78, 92, 97, 202, 223, 232, 237, 305, 401, 413, 420, 437, 500, 512, 521, 526, 533, 541, 549, 567, 606, 613, 625, 639, 640, 644, 664, 707, 712, 717, 732, 745, 774, 791, 801, 806, 810, 817, 858, 861, 867

SIBERIADE—(3hrs., '82) In Russian, Eng. subtitles. A historical epic tracing the period from before the Revolution to the early 1960s, told through the lives of two Siberian familes. With Nikita Mikhalkov and Ludmilla Gurchenko. Dir. Andre Konchalovsky. 90

SPLIT IMAGE—(1hr. 51m., '82) The deprogramming of a well-to-do young man who has joined a cult religion. With Michael O'Keefe, Karen Allen, Peter Fonda, James Woods and Elizabeth Ashley. Dir. Ted Kotcheff. R. 51

SWEET HOURS—(1hr. 45m., '82) In Spanish, Eng. subtitles. A playwright engages a troupe of actors to portray memories of his past, and he falls in love with the actress who plays his mother. With Iñaki Aierra and Assumpta Serna. Dir. Carlos Saura. 86

★**TEMPEST**—(2hrs. 20m., '82) Paul Mazursky's most ambitious film fails as an updated version of Shakespeare's *The Tempest,* but it's still a most entertaining movie. Mazursky and co-writer Leon Capetanos have changed Shakespeare's Prospero, the deposed Duke of Milan, into a contemporary New York architect (John Cassavetes) who undergoes a mid-life crisis. The architect withdraws from his life and escapes with his daughter (the enchanting Molly Ringwald), and his girlfriend (Susan Sarandon) to a beautiful Greek island. He's happy doing the André Gregory bit—playing the mad ascetic wizard—but his charges feel like prisoners. The movie turns into a comic fantasia on the themes of middle-aged blues and adolescent restlessness, lust and frustration, with Raul Julia getting most of the laughs as Kalibanos, a very greasy Greek. Then, as Mazursky flashes back to the architect's life in New York, the movie shifts into a more serious tone, and there are gritty, angry scenes of marital discord between Cassavetes and Gena Rowlands. It ends in a gigantic storm and a magical tango that sweeps up all the characters. A mess, but a joyful mess, full of dances, songs, jokes, beautiful nonsense. With Vittorio Gassman as a mafioso and Jackie Gayle as a terrible stand-up comic. R. 535, 612, 886

TEX—(1hr. 43m., '82) Matt Dillon is Tex, the younger of two parentless boys growing up on the Oklahoma plains. A prankster and screw-up at school, Tex is the classic good-bad boy of American family literature: He loves horses, he's uncertain with girls, he's instinctively brave and generous. Dillon is still raw enough to play him without visible calculation. Jim Metzler gives an expert performance as his older brother, Mason, who has grown edgy and harsh from having to pay the bills and take care of Tex. Adapted from one of the popular young-adult novels by S.E. Hinton, *Tex* has a basic decency about it that is very touching. The movie's greatest virtue is its insight into the way money shapes values and behavior, even in rural Oklahoma, where everyone has plenty of room to move around. Written by Charlie Haas and Tim Hunter. Dir. Hunter. PG. 14, 35, 44, 62, 109, 201, 206, 403, 417, 513, 526, 533, 536, 604, 613, 625, 629, 651, 653, 700, 705, 708, 828, 849, 857, 867, 875, 888

★**TIME STANDS STILL**—(1hr. 39m., '82) In Hungarian, Eng. subtitles. A volatile and funny movie, directed by the young Hungarian Péter Gothár, about the generation of Hungarian youth following the 1956 revolution. Teenage affairs, drunken parties, school troubles—the normal uproar of adolescence—gets filtered through the lens of political memory. None of these activities is quite free of political meaning. Caught between paranoid, warring adults, the kids are pulled this way and that, and they're hit at the same time by a thunderbolt from the capitalist West—Elvis, the Beatles, the whole rock revolution of the fifties and sixties. In a Communist state that introduces power into every relationship, rock becomes a source of "pure" romantic and rebellious feelings. The whole movie is fiercely poetic: Gothár and his superlative cinematographer, Lajos Koltai, use color and camera movement like the young Orson Welles and Gregg Toland—as a way of giving pleasure through conscious virtuosity. Working in strikingly unrealistic colors, they've produced a subdued expressionist look of haunting power. With István Znamenák, Aniko Iván and Sándor Sőth. 90

VERONIKA VOSS—(1hr. 45m., '82) In German, Eng. subtitles. One of the final works of Rainer Werner Fassbinder, who died, at the age of 36, last spring. Veronika Voss (Rosel Zech) is a washed-up film star, a former favorite of Goebbels's, who has become, by 1955, a pathetic morphine addict dependent on the favors of a vicious lady doctor. A rather stolid sportswriter makes an ineffective attempt to save her, but this is the world of Fassbinder, where fate, doom, and depression hang over life like a black cloud. The movie is heavy-spirited and bizarre, fanciful but solemn. In a word, it's dreadful, but it's pure Fassbinder, and that may be enough for some people. Grim and repellent as it is, this sour comment on *Sunset Boulevard* has a malign fascination, and the black-and-white cinematography is dazzling. R. 88

XICA—(1hr. 40m., '82) In Portuguese, Eng. subtitles. A Brazilian comedy based on the historic life of Xica da Silva, an extraordinary slave girl. With Zeze Motta. Dir. Carlos Diegues. 16, 76

YOL—(1hr. 51m., '82) In Turkish, Eng. subtitles. The drama of five men who are given a week's leave from prison in contemporary Turkey. Co-winner of the Grand Prize at the 1982 Cannes Film Festival. With Tarik Akan. Dir. Yilmaz Güney (while serving a prison sentence) and Serif Gören. 62

Revivals

AIDA—(1hr. 36m., '54) A cinematic adaptation of the Verdi opera. With Sophia Loren (the voice of Renata Tebaldi). Dir. Clementi Fracassi. 44

ANASTASIA—(2hrs., '56) A fascinating mystery-melodrama of royal identity. Was the half-demented girl saved from drowning in Paris in 1922 the long-believed-dead Princess Anastasia Romanoff? Elaborately produced and superbly played, with Ingrid Bergman, Yul Brynner and Helen Hayes. Dir. Anatole Litvak. 89

ANNIE HALL—(1hr. 33m., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilirating. Co-starring Diane Keaton as the Minnesota girl who comes to Manhattan. 96

BAMBI—(1hr. 9m., '42) Walt Disney's classic animated feature based on Felix Salten's story of a young deer and his forest friends. G. 42, 640, 658

BANANAS—(1hr. 22m., '71) The most wildly creative and funny of Woody Allen's earlier movies. He's the shrimp who gets involved in the Cuban revolution in order to impress his girlfriend. Preposterous gags and an overall wistfulness that was still, at that period, very attractive. With Louise Lasser. 97

BAND OF OUTSIDERS—(1hr. 35m., '66) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sammy Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. 96

BLOW-UP—(1hr. 50m., '66) Borderline Antonioni: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder, mod London seen through Italian eyes, and our old friends, illusion and reality. With David Hemmings, Vanessa Redgrave and Sarah Miles. 39

BREAKING AWAY—(1hr. 39m., '79) A lovely movie about a quartet of working-class boys who graduate from high school in Bloomington, Indiana, and can't figure out what to do with themselves. It's one of those rare movies about the effects of social status in this country. Directed by Peter Yates with great gentleness. With Dennis Christopher, Dennis Quaid, Daniel Stern and Jackie Earle Haley. 93

BRINGING UP BABY—(1hr. 42m., '38) Poor Cary Grant. On the eve of his nice, quiet wedding his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and. . . See for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. 10

CAMILLE—(1hr. 25m., '36) The utterly bewildering title for *The Lady of the Camellias,* starring, of course, Greta Garbo, who is such an incandescent actress she can even make us believe she would die of love for Robert Taylor. Standard MGM script and supporting players. Dir. George Cukor. 89

CASABLANCA—(1hr. 42m., '42) Ronald Reagan and Ann Sheridan were originally signed to star in this screen adaptation of an unproduced play, *Everybody Comes to Rick's,* but somewhere along the line they were replaced by Humphrey Bogart and Ingrid Bergman. Warner Bros. regulars Sydney Greenstreet, Peter Lorre, and Claude Rains also figure prominently, and Dooley Wilson sings (his piano playing was reputedly dubbed, as he couldn't play a note). Michael Curtiz directed, without deciding until filming was almost finished how the movie would end—should Ilsa stick with Rick or leave with Laszlo? 89

COUP DE GRACE—(1hr. 36m., '78) In German and French, Eng. subtitles. Largely a story of failure—of unrequited love and unsuccessful war and the execution of one friend by another in post-Revolutionary Russia. It is director Volker Schlöndorff's best work, the most ample, and the least given to the manipulation of sympathies. With Margarethe von Trotta. 9

DIAL M FOR MURDER—(1hr. 45m., '54) Alfred Hitchcock's classic murder mystery, the most stylish example of 3-D to date. With Ray Milland and Grace Kelly. PG. 10

FANTASIA—(2hrs., '40) An ample serving of great music masterpieces, joyously and lovingly (if misguidedly) trashed. Works of Beethoven, Tchaikovsky, Dukas, Stravinsky, Schubert and Mussorgsky, rearranged and accompanied by imaginative Walt Disney animations. Conducted by Leopold Stokowski. 45, 234, 308, 418, 562, 566, 637, 747, 813, 827, 878

GASLIGHT—(1hr. 52m., '44) A romantic melodrama that's become a staple of TV comics ("the *Gaslight* bit") and is still hugely entertaining. A dishy Charles Boyer tries to drive his rich, fragile wife (Ingrid Bergman) crazy in a creamily photographed turn-of-the-century London setting. With a teenage minx named Angela Lansbury. Dir. George Cukor 89

GODFATHER, THE—(2hrs. 58m., '72) The greatest American movie since *Citizen Kane*—passionate, vivid, funny, and, at times, very moving. Francis Ford Coppola turned Mario Puzo's novel about the generations of a Mafia family into an epic about the corruption of America, with organized crime as a metaphor for big business. With Marlon Brando, Al Pacino, James Caan and Diane Keaton. 4

GODFATHER PART II, THE—(3hrs. 20m., '74) Not as concentrated and powerful as Part I, but magnificent nonetheless. Francis Ford Coppola takes the Corleone clan backward to its immigrant roots and forward to its involvement in Cuba and Nevada. With Robert De Niro as the Don as a young man, Al Pacino as the modern head of the clan, and Lee Strasberg as a Meyer Lansky-type gangster with a middle-class lifestyle. 4

GUYS AND DOLLS—(2hrs. 25m., '55) Frank Loesser's version of a Damon Runyon story is one of the six or seven greatest Broadway musicals, with such songs as "If I Were a Bell," "Fugue for Tinhorns," "Take Back Your Mink," "I'll Know," etcetera, and many more. But its mixture of fantasy, caricature, innocence, and vulgarity does not transfer well to the screen, and it looks thin and artificial. Nor is it helped by the casting of Jean Simmons (nice, but not a singer), Frank Sinatra (breezy rather than earthy), and Marlon Brando (not only not a singer, but *weird).* Still, there are good performances by supporting members of the original cast—B.S. Pully, Stubby Kaye, and, singing "Adelaide's Lament," the incomparable Vivian Blaine. Dir. Joseph L. Mankiewicz. 89

HAROLD AND MAUDE—(1hr. 31m., '71) A rich youth finds momentary happiness with an 80-year-old lady. There are a series of funny sick-humor gags, like faked suicides, but the set-up is too unbelievable to support the strained philosophy. With Bud Cort and Ruth Gordon. Dir. Hal Ashby. 10

IT HAPPENED ONE NIGHT—(1hr. 45m., '34) Clark Gable's macho charm seems dated now, but Claudette Colbert is, as usual, exquisite in this comedy about a runaway heiress and a newspaperman who fall in love on a cross-country chase. Not as good as the faster-paced screwball comedies of the Depression, but still a classic. Dir. Frank Capra. 10

LAST TANGO IN PARIS—(2hrs. 9m., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance reaches great eloquence in his extended monologues. Maria Schneider is his frizzy-haired partner. Dir. Bernardo Bertolucci. 11

LAST WAVE, THE—(1hr. 46m., '78) The Australian director Peter Weir is good at getting a sinister, something-is-out-of-joint atmosphere going in this apocalyptic thriller set in Sydney. An upper-middle-class lawyer (Richard Chamberlain), engaged to defend a group of aboriginal tribesmen in a murder trial, discovers that his dreams and waking consciousness have been taken over by his clients' mystical way of thinking, and eventually he is visited with premonitions of the end of the white race. A racially guilty, pretentious, and murky film, but still fascinating and visually striking. 57

LONG DAY'S JOURNEY INTO NIGHT, A—(2hrs. 16m., '62) Absolutely first-rate adaptation of O'Neill's greatest play. Katharine Hepburn is the ravaged, drug-addicted mother; Ralph Richardson the vain father; Jason Robards Jr. the alcoholic, self-hating older son; and Dean Stockwell the quiet observer figure—O'Neill as a young man. Dir. Sidney Lumet. 95

LOVE ON THE RUN—(1hr. 35m., '79) In French, Eng. subtitles. The fifth installment in François Truffaut's continuing saga of his alter ego, Antoine Doinel, played, as always, by Jean-Pierre Léaud. Now in his thirties, Antoine has become a shallowly narcissistic man whose one great redeeming strength is his willingness to throw himself into wild romantic encounters without a moment's thought. The movie is deft and fast, but in the end you wonder if Doinel is worth the bother. 95

MEAN STREETS—(1hr. 50m., '73) Martin Scorsese's love-and-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel, David Proval and Amy Robinson. 4

NINOTCHKA—(1hr. 50m., '39) Garbo laughed, and you will too. As the lady commissar who decides love in Paris is better than anything in Russia, she is enchanting and even a match for the diamond-hard Ina Claire. With Melvyn Douglas, who is a bit too low-key but very nice. Dir. Ernst Lubitsch. 89

PANIC IN NEEDLE PARK, THE—(1hr. 55m., '71) Despite good performances by Al Pacino and Kitty Winn and authenticity in its New York City drug-addiction locale, this movie's superficial approach to the problem never rises above the show-and-tell level. Dir. Jerry Schatzberg. 39

RETURN OF THE SECAUCUS 7—(1hr. 46m., '80) At a rented summer house in New England, Mike (Bruce MacDonald) and Katie (Maggie Renzie), Boston schoolteachers, invite their friends for the weekend. All are about 30 and veterans of the anti-war movement. The "action" consists of Sitting Around and its many variants—cooking, charades, skinny-dipping, boozing, casual sex, discussion of careers, agonizing over personal identity, etc. Writer-director John Sayles has faithfully captured the self-conscious tone of this generation. 11, 874

ROXIE HART—(1hr. 15m., '42) As a publicity stunt, a lamebrain actress of the 1920s falsely claims to have murdered her husband. This satire of trial-by-tabloid and lurid courtroom antics is rather labored, and a dark, definitely forties mood pervades it, down to the hopelessly inappropriate costumes. But there are some good cynical jokes and a number in which Ginger Rogers makes the jailhouse rock by teaching the inmates the black bottom. Dir. William Wellman. 10

SINGIN' IN THE RAIN—(1hr. 43m., '52) The classic satire of Hollywood in the early sound period and one of the best movie musicals ever made. With a score of sweet old songs ("You Are My Lucky Star") and snappy new ones ("Make 'em Laugh"). Gene Kelly, Debbie Reynolds and Donald O'Connor crackle with wholesome energy. A Comden-Green script with good lines. Dir. Gene Kelly and Stanley Donen. 10

SLAVE OF LOVE, A—(1hr. 34m., '78) In Russian, Eng. subtitles. It's the summer of 1917, and a group of spoiled, childlike Russian filmmakers and actors are working on an absurd melodrama in a Crimean resort while the Revolution is happening all around them. Finally, the violence invades their world, too. A surprisingly languorous and fine-grained Soviet film, directed by Nikita Mikhalkov and starring the charming Elena Solovei. The film takes too long to come to a boil, but it is worth the wait. 9

STREETCAR NAMED DESIRE, A—(2hrs. 4m., '51) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche du Bois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. 96

TESS—(2hrs. 50m., '80) Roman Polanski's adaptation of Thomas Hardy's Victorian novel *Tess of the D'Urbervilles* is extraordinarily well crafted but a little too placid. Polanski gets Hardy's feeling for the Dorset countryside and lifestyles, but misses the anguish seething under the surface. As the proud, tragic Tess, Nastassia Kinski is as beautiful as the young Ingrid Bergman, but there's very little modulation from one mood to the next. With Leigh Lawson and Peter Firth. Exquisite cinematography by Ghislain Cloquet and Geoffrey Unsworth. 45

TWENTIETH CENTURY—(1hr. 31m., '34) The first and still the best screen version of the Hecht-MacArthur screwball comedy about two egotistical stars trapped on the same train ride. With John Barrymore and Carole Lombard. Dir. Howard Hawks. 10

ZABRISKIE POINT—(1hr. 52m., '70). A weird Michelangelo Antonioni film about America as a powder keg of moral decay and false values. A frustrated young rebel flees into the desert and there encounters his female counterpart. One wonders what it is all about. With Mark Frechette, Daria Halprin and Rod Taylor. 39

THEATER

KEY TO ABBREVIATIONS

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CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

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Broadway

Previews and Openings

Monday, November 1

TWICE AROUND THE PARK—Anne Jackson and Eli Wallach *in Murray Schisgal's new comedy*, described as a romantic romp, set on the East and West sides of Central Park with Mr. Wallach playing both an unemployed actor and a taxicab owner. Ms. Jackson appears as a policewoman and a housewife. Directed by Arthur Storch. Previews start 11/1 prior to a 11/4 opening. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $19.50-$30; Wed. at 2, $15-$25. **Cort,** 138 W. 48th (489-6392). 1 hr., 50 min. All major credit cards.

Tuesday, November 2

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Previews start 11/2 prior to a 11/11 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (246-0390). 2 hrs., 10 min. All major credit cards.

Now Playing

AGNES OF GOD—*John Pielmeier's play, starring* Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, *about the love-hate relationship between* Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's *scenery, costumes and lighting couldn't* be more apt and inventive. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $22.50-$35; Wed. at 2, $20-$30. As of 11/16, David Dukes and John Pankow replace Langella and Boutsikaris. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. Major credit cards. ●●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas *Meehan's book is a far cry from Harold Grey's comic*-strip. Charles Strouse wrote the score, Alyson Kirk is the newest Annie, June Havoc is the newest Miss *Hannigan,* Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed. & Thurs. at 8, Sun. at 6:45, Sat. & Sun. at 2, $20-$30; Fri. at 8, Sat. at 6:45, $21-$30; Wed. at 2, $16-$30. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

CATS—The London musical has arrived, with a cast of 23 American "cats". Based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and *show-stopping lighting*, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$40; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own *backstage legend, and this is a worthy descendant of* the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood *and Nicholas Dante have fashioned a shiny romance,* and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $30-$40. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's delicious 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With J. Smith-Cameron, Caryn West, Tim Choate, and Kathy Danzer; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $16-$25. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, $20-$37.50; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14.50-$30; Sat. at 2, Sun. at 3, $20-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the *crowning achievement of the late Gower Champion.* Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$40; Fri. & Sat. at 8, $23-$40; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ● ●

GOOD—Alan Howard stars in the Royal Shakespeare Company's production of a play with music by the late C. P. Taylor about a college professor who is forced to deal with the Nazi movement in Germany in the 30s; directed by Howard Davies. With Meg Wynn-Owen, David Howey, Felicity Dean, Pip Miller, Kate Spiro, Marjorie Yates, Tim Walker, and Nicholas Woodeson. Mon.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; Wed. at 2, $22.50-$30. **Booth Theater,** 222 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top (Allen Fawcett in the title role) to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2, Sun. at 3. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards.

MASTER HAROLD...and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Charles Michael Wright, Bill Cobbs (thru 11/11) James Earl Jones (from 11/12), and Danny Glover. The play is stimu*lating, and devastating without being depressing;* the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Sat. at 8, Sat. at 2, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All *major credit cards.*

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and *choreographed with endless resourcefulness* by Tommy Tune. With Lilliane Montevecchi, Karen Akers, Taina Elg, Shelly Burch, and Anita Morris. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—*Long-running musical comedy* devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Wed. at 8, Sun. at 3, $22-$34, Fri. at 8, Sat. at 7 & 9:30, Sun. at 7, $25-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. All major credit cards. ● ●

THE PIRATES OF PENZANCE—James Belushi, George Rose, Marsha Bagwell, Peter Noone, Maureen McGovern, and Tony Azito in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25; thru 11/28. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. ●

PRESENT LAUGHTER—George C. Scott stars in and directs a revival of Noel Coward's high comedy about an actor and the many women in his life; with Kate Burton, Dana Ivey, Elizabeth Hubbard, Nathan Lane, and Christine Lahti. Still smooth, silky, luxurious, and thoroughly enjoyable. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $27; Sat. at 8, $30; thru 1/2/83. **Circle in the Square,** 50th St. W. of Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Ronee Blakely, Loudon Wainwright III, Deborah Monk, John Foley, Mark Hardwick, and John Schimmel. Mon.-Sat. at 8, $22.50-$24; Sat. at 2, $22-$24; Wed. at 2, $18.50-$21.50. **Princess,** 200 W. 48th (586-3903).

THE QUEEN AND THE REBELS—A revival of Ugo Betti's play about a frontier incident in a country ravished by revolution, concerning a refugee queen and a prostitute with a heart of gold. Colleen Dewhurst stars (and shines), with Peter Michael Goetz, Scott Hylands, *and Betty Miller; directed by* Waris Hussein. A Circle in the Square production. Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$27; Sat. at 8, $21-$30; thru 11/7. **Plymouth,** 236 W. 45th (239-6200). 2hrs., 10 min. All major credit cards.

ROCK 'N' ROLL! THE FIRST 5,000 YEARS—A multi-media musical event conceived and designed by Bob Gill and Robert Rab[illegible]witz (who did *Beatlemania*), featuring 25 [illegible] who will sing, dance, and play r. & r. m[illegible]e 50s to the 80s. Tues.-Thurs. at 8, Sat. & S[illegible] at 2, Sun. at 6:30, $20-$30. Fri. & Sat. at 8, $25-$35. **St. James Theater,** 246 W. 44th (398-0280). 2 hrs. All major credit cards.

CLOSED

THE SHOWGIRL—Mary Soreanu stars in a Yiddish musical about a cantor's daughter who wants to become a musical performer. By Samuel Steinberg and Nellie Cassman; directed by Michael Greenstein. Wed., Thurs. at 2, Wed. at 8, $11.50-$14.50; Sun. at 2 & 5:30, Sat. at 8:30; $12.50-$19.50. **Town Hall,** 123 W. 43rd (921-9442).

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With Don Correia, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $15-$30. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 10 min. All major credit cards.

WOMAN OF THE YEAR—Raquel Welch stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Raquel's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Sat. at 8, $30-$40; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

YOUR ARMS TOO SHORT TO BOX WITH GOD—Patti LaBelle and Al Green star in a revival of Vinnette Carroll's gospel musical, with music and lyrics by Alex Bradford and Micki Grant, based on the Book of St. Matthew. Wed.-Fri. at 8, Sat. at 2 & 8, Sun. at 3, Wed. at 2, $18-$32; thru 11/7. **Alvin Theater,** 250 W. 52nd St. (757-8646). 1 hr., 50 mins. All credit cards.

Off Broadway

BASEBALL WIVES—Grubb Graebner's play, with Lynn Goodwin, Marcella Lowery, and Carol Teitel, about three generations of women with baseball superstar husbands; directed by Gloria Maddox. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

CHARLOTTE SWEET—Turn-of-the-century musical in which a soprano (Mara Beckerman) triumphs in the British music hall; libretto by Michael Colby; music by Gerald Jay Markoe; directed by Edward Stone with verve and apt attention to detail. Low-camp fun prevails. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Westside Arts,** 407 W. 43rd (541-8394).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Caroline Lagerfelt, Cynthia Harris, Nicolas Surovy, Ivar Brogger, Caroline Kava, John Pankow, and Michael Jeter; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Debra Mooney, Ann McDonough, Mary C. Wright, Charles Kimbrough, Nicolas Hormann; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. A Playwrights Horizons production. From 11/16, prices range from $12-$14. **Astor Place Theater,** 434 Lafayette St. (254-4370).

DO LORD REMEMBER ME—Memory play by James de Jongh, with Glynn Gurnman, Frances Foster, Charles Patterson, Lou Myers, and Ebony Jo-Ann; directed by Regge Life. A 1936 federal project interviewed former slaves, and these are their words and songs. **American Place,** 111 W. 46th (247-0393).

EDMOND—David Mamet's play, directed by Gregory Mosher, with Paul Butler, Joyce Hazard, Bruce Jarchow, Marge Kotlisky. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 7. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GENIUSES—Peter Evans and Christine Ebersole in Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $16. **Fairbanks Theater,** 432 W. 42nd St. (239-4321).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square (downtown), 159 Bleecker St. (254-6330).**

THE GUYS IN THE TRUCK—Howard Reifsnyder's comedy behind the scenes at TV sports broadcasting during a football game; directed by David Black. Wed.-Sat. at 8. Sat. at 2, Sun. at 3; $10; thru 11/20. **ATA Sargent Theater,** 314 W. 54th (581-3359).

THE HOLLY AND THE IVY—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Lindsay Anderson. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Stage Two,** 307 W. 26th (242-7800).

HOOTERS—Ted Tally's comedy about 'scoring' with women during a hectic Cape Cod weekend co-stars Polly Draper, Griffin Dunne, Susan Greenhill, and Paul McCrane; directed by David Heefner. Wed.-Sat. at 8, Sat. & Sun. at 3, Sun. also at 7. **Hudson Guild,** 441 W. 26th (760-9810).

LENNON—A musical play about the life of John L., conceived and written [illegible] Eaton, with a cast of 9 nine and the so[illegible]nnon and Paul McCartney. Tues.-Sat. [illegible], Sat. at 2, Sun. at 3 & 7; $20. **Entermedia Theater,** 189 Second Ave. (475-4191).

CLOSED

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30. $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ● ●

PLENTY—Kate Nelligan and Edward Herrmann star in David Hare's play about England from WW2 days to present times. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$14. "Interesting" is the word for *Plenty.* **Public Theater,** 425 Lafayette St. (598-7150).

R.S.V.P.—A musical revue of contemporary life in New York by Rick Crom, with Glen Kelly, John Wyatt, Jeri Winbarg, John Fucillo, and Lianne Johnson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-14. **Theatre East,** 211 E. 60th (838-0177).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Nancy Marchand stars in Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* From 11/2, prices range from $16-$18. **Westside Arts,** 407 W. 43rd (541-8394).●

SOME MEN NEED HELP—Treat Williams plays a young executive and Philip Bosco costars as a tough Italian stranger who mysteriously appears at his doorstep determined to change his life, in John Ford Noonan's play; directed by John Ferraro. Tues.-Fri. at 8, Wed. at 2, Sat. at 7 & 10, Sun. at 3; $16-$20. **47th St. Theater,** 304 W. 47th (757-5458).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$16. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

Theater Companies

AMAS REPERTORY—*Louisiana Summer,* by Robert and Bradley Wexler, tells of two girls, one black, one white, growing up in the late 1940s South. Kimberly Mucci and Sonia Baily co-star; directed by Robert Stark. Thurs.-Sat. at 7:30, Sun. at 3; $6; 10/28-11/21. **AMAS Rep,** 1 E 104th St.(369-8000).

CIRCLE REPERTORY—Pulitzer Prize-winning Lanford Wilson's latest play, *Angels Fall,* written with tact, insight, and sprightly dialogue, and directed in a masterly fashion by Marshall Mason, deals with crises in the lives of travelers brought together in a mission in New Mexico by a nuclear accident. The acting ensemble (Fritz Weaver, Danton Stone, Barnard Hughes, Tanya Berezin, Brian Tarantina, and Nancy Snyder) can hardly be improved upon. $15-$17.50; thru 11/28. **Circle Rep,** 99 7th Ave. So. (924-7100).

CSC REPERTORY—Goethe's complete work in two parts, directed by Chris Martin. 11/2-7, *Faust,* Parts One & Two; 11/10-14, Strindberg's *Ghost Sonata.* Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $10-$12. **CSC Theater,** 136 E. 13th St. (677-4210).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *The Condemned of Altona,* in repertory for an open run. **Theatre,** 330 Bowery (677-0060).

EQUITY LIBRARY THEATER—*New Faces of 1952,* revival of the Leonard Sillman revue with words and music by Ronny Graham, Arthur Siegel, Sheldon Harnick, Michael Brown, June Carroll; directed by Joseph Patton. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 11/21. **ELT,** 103rd St. & Riverside Drive (663-2028).

JEWISH REPERTORY THEATRE—Revival of Arthur Miller's *After the Fall,* co-starring Martin Shakar and Robin Bartlett; directed by William Shroder. Tues.-Thurs. at 8, Sat. at 8, Sun. at 2 & 7; $8-$10. **Jewish Rep,** 344 E. 14th St. (674-7200).

MANHATTAN THEATRE CLUB—Downstage: Jane Martin's *Talking With,* directed by Jon Jory, consists of 11 short pieces, all thematically linked, and each performed by a different actress. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $20; thru 11/7. Upstage: Thru 11/14, Pamela Reed plays a schizophrenic poet in John Olive's *Standing On My Knees,* directed by Robert Falls. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$18. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectural interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$15. **Theater Four,** 424 W. 55th (246-8545).

PHOENIX THEATER—Michael Hasting's *Two Fish in the Sky,* set in London, centering on a Jamaican (Cleavon Little) in his 30s who tries to outwit the bureaucracy; directed by Steven Robman. From 11/7. **St. Peter's Church,** 54th & Lexington (730-0791).

REPERTORIO ESPANOL—Federico García Lorca's *Donna Rosita, La Soltera,* Emilio Carballido's *Te Juro Juana, Que Tengo Ganas* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* in Spanish in repertory thru November; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Phyllis Craig's *Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru November. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Sean O'Casey's *The Silver Tassle,* an antiwar tragicomedy about a soccer hero, paralyzed fighting in WW I who returns home to a town anxious to forget the war. Thurs.-Sun. at 8, Sun. at 4; $7; thru 11/14. **Soho Rep,** 19 Mercer St. (925-2588).

TRINITY THEATRE—A. R. Gurney's *Scenes From American Life;* Thurs.-Sat. at 8, Sat. at 3; $4; thru 11/13. **Trinity Lutheran Church,** 164 W. 100th St. (222-6641).

THE TROUPE—Downstairs: Ward Morehouse III's *The Actors;* directed by Andy Milligan; Robert Bonds, Che Moody, Jane Harvey, Alex Jerome. Upstairs: Gregg Feistman's *The Debutant,* directed by Gary Bihler. Thurs.-Sat. at 8, Sun. at 3; $4; thru 11/21. **Troupe,** 335 W. 39th St. (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALL THE PLEASURES PROVE— *The Songs of William Shakespeare,* conceived by Garald Lee Farnham and directed by James Maxson and Joyce O'Connor. 11/2-7, at 8, Sundays at 3 & 7; $5. **Actors Outlet,** 120 W. 28th (260-1213).

BACK TO BACK—Al Brown's comedy, set in a trench in South Vietnam in 1966; directed by Douglas Johnson; starring Keith Gordon and Eugene Lee. Thru 11/21; $8; call theater for specifics. **WPA Theater,** 138 Fifth Ave. (691-2274).

BLUE SKIES FRENCH FRIES—Paul Levin's comedy-drama, set in a backwater industrial town in the north-east; directed by Jack Chandler. $8; 11/4-28 (call theater for specifics). St. Peter's Hall, 336 W. 20th (869-3981).

THE BOY FRIEND—Revival of the musical spoof of the 1920s, by Sandy Wilson, directed and choreographed by Tom Briggs. With Jane Jensen, Richard Liedle, Kimberly Duff, Clay Guthrie. Thurs.-Sat. at 8, Sat. & Sun. at 2:30; $7, $8; 11/4-20. **St. Bart's Playhouse,** 109 E. 50th (751-1616).

THE CAUCASIAN CHALK CIRCLE—Revival of the Bertolt Brecht lively comedy which states that doing good in the world is dangerous, if not impossible. 11/3-5 at 7:30; $4. **Barney Bldg. Theater,** 34 Stuyvesant St. (598-7077).

CELLO MARKS—Tom Labar's play, directed by Lee Paves. 11/3-6, 10-13, 17-20, at 8; $4. **American Theater,** 314 W. 54th (581-3044).

THE CLOSED DOOR—Graham Reid's drama challenging conventional ideas of heroism and cowardice; directed by Dennis Lieberson. Tues.-Sat. at 8, Sun. at 3; $6; thru 11/14. **Quaigh Theater,** 549 W. 52nd (221-9088).

A CRY OF PLAYERS—William Gibson's drama about the young Will Shakespeare, directed by Raymond Lee Thompson. Fri., Sat., Mon. at 8, Sun. at 2; $4; thru 11/8. Presented by the Main St. Theater Co. Auditorium of **Goldwater Hospital,** Roosevelt Island (392-9786).

DAVID AND PAULA—Howard Fast's play about two eras in the life of the Ben-Gurions; directed by Stanley Brechner; starring David Margulies and Veronica Castang. Wed., Thurs. & Sat. at 8; Sun. at 2; $8; 11/6-12/19. 92nd St. Y, at Lexington (427-4410).

DETAILS WITHOUT A MAP—Barbara Schneider's play about a suburban family whose son has committed a senseless murder. Tues.-Sat. at 8; Sat. at 2; $6; thru 11/13. **Theater Off Park,** 28 E. 35th (679-6283).

THE EARLY YEARS—Part One of the "Alexandriad" trilogy, retelling the life of Alexander the Great, written and directed by Yannis Simonides.

Wed.-Sat. at 8, Wed. & Sat. at 2. **Greek Theater,** 120 W. 28th (869-3530).

EXQUISITE TORTURE—Charles Ludlam's comedy, with Black-Eyed Susan, Ludlam, Everett Quinton, and Edward McGowan. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 8. **Ridiculous Theater,** One Sheridan Sq. (691-2271).

FINDING DONIS ANNE—Hal Corley's play about a woman's search for her daughter; directed by Rebecca Guy. Thurs.-Sat. at 8, Sun. at 7; $8; thru 11/21. **Ark Theater,** 131 Spring St. (431-6285).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs.-Sat. at 8:30, Fri. & Sat. at 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

GOING STEADY AND OTHER FABLES OF THE HEART—Eugene Baldwin's play, directed by William Hunt, is about the reunion of two couples from highschool days. Thurs., Fri. & Mon. at 8, Sat. & Sun. at 2 & 7; $8, $12; from 11/5. **Mezzanine Theater,** 108 W. 43rd (221-9088).

HAMLET—Diane Venora plays the title role, with Bob Gunton as Claudius, Kathleen Widdoes as Gertrude, Pippa Pearthree as Ophelia, and Robert Westenberg as Laertes; directed by Joseph Papp. From 11/9. Call theater for details. **Public/Anspacher Theater, 425 Lafayette St.** (598-7100).

A HATFUL OF RAIN—Revival of the Michael Gazzo play, directed by Barbara Multer. 11/1, 2, 8, 9, 15, 16 at 8, 11/7 at 7; $4. **Jan Hus Theatre,** 351 E. 74th (549-6082).

HUMBUG—Kricker James's play about P.T. Barnum in a one-man show *with* Kricker James; directed by Candace Rose. Mon.-Wed. at 8; $6; thru 11/17. **Storefront Blitz,** 586 W. 42nd (244-3575).

IF THIS ISN'T LOVE—Two men meet in their teens and become lovers and remain so into their dotage; written by Sidney Morris; directed by Leslie Irons; starring Adam Caparell and Paul Malec. Wed.-Fri. at 8:30; Sat. at 7 & 10; Sun. at 4 & 8:30; $5. **Shandol Theater,** 137 W. 22nd (869-3981).

IN THE SHADOW OF JORGE LUIS BORGES—Written and directed by S. Terry Gregory, play features Steve Lincoln, Paul Theobold, Merriman Gatch, Irma St. Paul, Irene Shea. Thurs.-Sat. at 8, Sun. at 3; 11/4-21; $6. **University of the Streets,** 130 E. 7th St. (254-9300).

IT'S A JUNGLE OUT THERE—Oscar Brand stars in a musical to which he has written both music and lyrics together with Michael Zettler and Shelly Altman. Thurs. & Fri. at 8; from 11/4. **78th St. Lab,** 236 W. 78th (734-8406).

JUST THINK IT OVER, GIACOMINO!—Pirandello's comedy involving an old professor who wants someone to inherit his pension and marries a woman who has a child out of wedlock; directed by William Ellis. Thurs.-Sat. at 8, Sun. at 2; $4; from 11/4. **Ethical Society,** 2 W. 64th (874-5210).

LIFE WITH FATHER—Comedy by Howard Lindsay and Russell Crouse, directed by Donald Saddler, reminiscing about Clarence Day's father and family life in New York City during the 1880s. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/14. **West Side Y,** 5 W. 63rd (724-3080).

LOUIS QUINZE—*Sandra Jenning's contemporary* comedy about contrasting life-styles; directed by Harold Guskin. Thurs.-Sun. at 8; $6; from 11/4. **Riverwest,** 155 Bank St. (243-0259).

LOVE AFFAIRS AND WEDDING BELLS—Johann Nestroy's farce with songs, a classical comedy of errors by an Austrian writer which premiered in 1843 in Vienna; directed by Maurice Edwards. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/21. **Classic Theatre,** 114 W. 14th St. (242-3900).

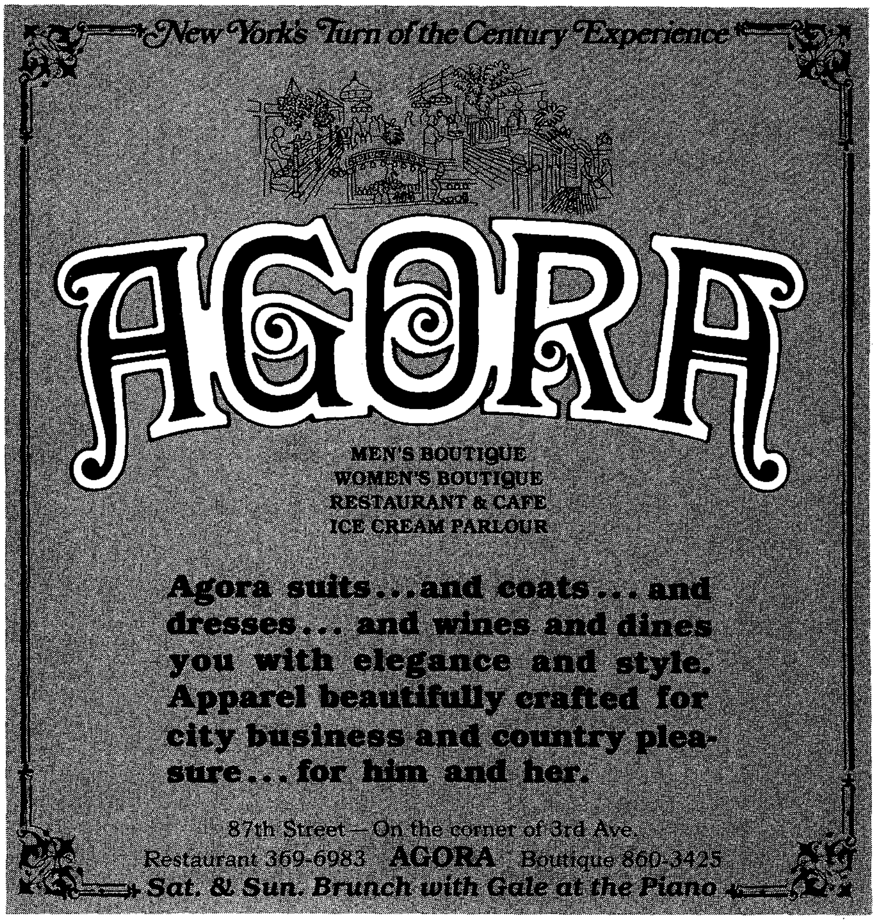
LOVE IN THE DARK—Joel Gross's romantic comedy directed by Robert Bailey. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $4. **Actors & Directors,** 412 W. 42nd (279-4200).

LUCIFER'S APPLE—A play with music by Jerry Rockwood (adapted from Machiavelli's *Mandrake*) set in New York in the 1890s; directed by Marc Mattaliano. Thurs.-Sat. at 7:30; Sun. at 4; $4; 11/4-21. **18 St. Playhouse,** 145 W. 18th (724-2800).

LYSISTRATA—Aristophanes's tale of a battle of the sexes in Athens. Adapted and directed by Gary Beck. Wed.-Sat. at 8, Sun. at 2:30 & 7:30; $7; thru 12/5. **Sidewalks Theater,** 44 Beaver St. (668-9074).

THE MARRIAGE CONTRACT—Ephraim Kishon's play, in Yiddish, with music, revolving around the search for a religious marriage contract, which the in-laws of a groom-to-be have requested prior to the marriage of their daughter. Sat. at 8, Sun. at 2 & 5:30; $6-$10. **Folksbiene Playhouse,** 123 E. 55th (755-2231).

THE MERRY WIVES OF SCARSDALE—Allan Rieser's comedy which runs true to its name; directed by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THEATER

Don Price, with Anita Keal, Emily Kipp, Natalie Priest. Thurs.-Sat. at 8, Sun. at 3; $4; 11/4-28. **Baldwin Theater,** 160 W. 74th (873-4900).

NURSE JANE GOES TO HAWAII—Georgia Engel stars in Allan Stratton's bedroom farce about a naive author and her affair with a married man. Tues.-Sat. at 8, Sun. at 2 & 6:30; Wed. at 2:30; $9-$13. **Theater in the Park,** New York State Pavilion, Flushing Meadow/Corona Park (592-5700).

PIAF, A LOVE SONG—Musical based on the life, loves, and songs of the Little Sparrow, starring Dorothy Poste, directed by Jiri Schubert; by Jiri Schubert and Byron Ayanoglu. Fri. & Sat. at 10:30; $7.50; thru 11/2. Wed., Thurs. & Sun. at 8, Fri. & Sat. at 8 & 7:30; $15; from 11/3. 500 W. 42nd (736-0247).

A PLACE CALLED HEARTBREAK—Robert Stokes's play, directed by Todd Peters, casting a new perspective on principle and guilt in a Vietnamese P.O.W. camp. Sun.-Wed. at 8:30; $6; thru 11/24. **78th St. Lab,** 236 W. 78th (595-0850).

A PLACE ON THE MAGDALENA FLATS—Preston Jones's play about conflict between two brothers; directed by Jon Teta. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/14. **Alvina Krause Theater,** 306 W. 38th (564-3293).

A PRELUDE TO HAMLET—Samuel Sussman's play, directed by Walter Kotrba, is involved with politics and murder during the period preceding Shakespeare's *Hamlet.* Thurs.-Sat. at 8, Sun. at 3; $5; from 11/4. **No Smoking Playhouse,** 354 W. 45th St. (582-7862).

THE RIGHTEOUS ARE BOLD—Frank Carney's play about a bold priest who meets the devil in mortal combat to save a girl's soul (in County Mayo); directed by Patrick King. 11/4-7, 11-14, 18-21. Evenings at 8, Sun. at 3; $8. **Shakespeare Studio,** 250 Third Ave. (543-7816).

A RUSSIAN LOVE STORY—Music drama by Leonid Zorin, directed by Iosif Kopytman, based on true facts, starring Lana Anik and Ralph Wakefield. Wed.-Sun. at 8, Sat. & Sun. at 3; $6-$8; thru 11/28. **Newfoundland Theater,** 6 W. 18th St. (927-6812).

THE SHADOW BOX—Michael Cristofer's play about three terminally-ill cancer patients and their anxieties in coming to grips with their conditions. Fri.-Sun. at 8, Sat. at 3; 11/12-28. **St. George's Church,** 209 E. 16th (475-1216).

SHULAMITH—Peisach Burstein in Abraham Goldfaden's 1882 operetta, with Zoya Amen and Ino Topor; directed by Ben Bonus. In Yiddish, with English narration (at each seat). Sat. at 8:30, Sun. at 2 & 5:30; $10-$16. **Norman Thomas Theater,** 33rd & Park Ave. (686-3536).

SWAP—Frank Shiras's comedy of larceny and double-cross and swindlers, and greedy villains, etc.; directed by Samuel Barton. Fri.-Sun. at 8; $5; 11/5-28. **Amistad Theater,**754-9th Ave. (586-1260).

SWIMMING—Play written and directed by Frank South tells of a man remembering his relationship with his wife and trying, finally, to understand what happened. Fri. & Sat. at 8:30; $5; through November. **Franklin Furnace,** 112 Franklin St.

THREE LOST PLAYS OF EUGENE O'NEILL—*The Wife for a Life, The Movie Man,* and *The Web,* all written in 1913. 11/4-20; $6. **Playhouse 46,** 423 W. 46th (279-4237).

THE TRUTH—Warren Burton and Francesca James star in Clyde Fitch's 1906 comedy about a meddling high society woman who when she tells the truth does so only by accident; directed by James Gordon-Williams. Wed.-Sun. at 8, Sat. & Sun. at 2; $6; 11/3-21. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

THE TWO-CHARACTER PLAY—Tennessee Williams's play concerns two actors on tour, a brother and a sister who find themselves deserted by their troupe in an unknown state; Austin Pendleton and Barbara Eda-Young star; directed by Tom Brennan. Thurs.-Sat. at 8, Sun. at 7; $8; thru 11/14. **Open Space Theater,** 133 Second Ave. (254-8630).

UPSTARTS—Neil Donnelly's comedy about a confused and frustrated contemporary man; directed by Mike Houlihan. Fri. & Sat. at 8, Sun. at 3; $5; thru 11/28. **Irish Arts Center,** 553 W. 51st (757-3318).

WHO DO YOU THINK YOU ARE, MARILYN MONROE?—One-woman show, performed by A'lexa Abercrombia, directed by Ken Cook. Based on the actress's life. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $8, $10. **Actors Playhouse,** 100 Seventh Ave. So. (944-9300).

THE WORKROOM—*(L'Atelier)* Jean-Claude Grumberg's play set in a sweatshop in post-WW II France; directed by Aaron Levin. Wed.-Fri. at 8, Sat. at 7 & 10:30, Sun. at 3. **South St. Theater,** 424 W. 42nd (279-4200).

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

DONGKUK AHN—Mythical tigers, 11/2-13. Kook, 50 W. 57th (581-5159).

WILL BARNET—"Sittings," portraits, 11/6-12/2. Dintenfass, 50 W. 57th (581-2268).

WILLIAM BECKMAN—Landscape pastels, thru 11/24. Frumkin, 50 W. 57th (757-6655).

EDWARD BETTS—Mixed-media and watercolor ab*stractions of the Maine coast*, 11/2-27. Midtown, 11 E. 57th (758-1900).

IRENE BUSZKO—Urban neighborhoods, the Caribbean, 11/2-30. Tatistcheff, 38 E. 57th (888-1599).

RICHARD CARBONI—Collages on paper, canvas, wood panels, thru 11/20. Getler/Pall, 50 W. 57th (581-2724).

BERNARD CHAET—Still life and landscape watercolors/Avery, Demuth, Stella, Zorach. Thru 11/13. Pearl, 38 E. 57th (838-6310).

JOSE LUIS CUEVAS—Alienated figures in gouache and ink drawings, thru 11/6. del Re, 41 E. 57th (688-1843).

ELAINE DE KOONING—"Bacchus Series," paintings and drawings, thru 11/6. Gruenebaum, 38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30.

JOHN FERREN(1905-1970)—Subtle grid-based abstractions from the 30's, thru 11/24. Sachs, 20 W. 57th (421-8686).

JEDD GARET/LEE QUINONES—Five-color lithos *of single figures/Graffiti in paint and constructions.* Thru 11/6. Gladstone, 41 W. 57th (758-6765).

NANCY HAGIN—Objects in her studio, thru 11/10. Fischbach, 29 W. 57th (759-2345).

BILL JENSEN—Gouaches on paper from 1976 to 1980, 11/3-12/23. Washburn, 42 E. 57th (753-0546).

STEVE KEISTER—New works, thru 11/13. BlumHelman, 20 W. 57th (245-2888).

KAETHE KOLLWITZ (1867-1945)—Powerful drawings and graphics by this expressionist, some with socio-economic themes, thru 11/6. Galerie St. Etienne, 24 W. 57th (245-6734).

HUGHIE LEE-SMITH—Solitary figures in austere settings, thru 11/20. Summit, 101 W. 57th (586-6734).

MARCUS LUPERTZ—Painting and sculpture, 11/9-12/1. Goodman, 24 W. 57th (977-7160).

BRICE MARDEN/HENRI MATISSE/ERNEST TROVA—Marble fragments painted in oils/Lithos, *etchings, and linoleum cuts from the 20's and 30's/* Bronze poets. 11/5-27. Pace, 32 E. 57th (421-3292).

JOHN MARIN—Five decades of the sea in oils and watercolors, thru 11/19. Kennedy, 40 W. 57th (541-9600). Mon.-Fri. 9:30-5:30.

RALPH MAYER (1895-1979)—Paintings and drawings, 11/6-12/4. Deutsch, 20 W. 57th (765-4722).

GEORGE NICK—Rural America, 11/6-12/1. deNagy, 29 W. 57th (421-3780).

PHILIP PAVIA—Imaginary portraits made with airwaves and signs, thru 11/13. Protetch, 37 W. 57th (838-7436).

KATHERINE PORTER—Seven large oils on canvas painted in San Francisco and New York, thru 11/20. McKee, 41 E. 57th (688-5951).

HAROLD STEVENSON—The imagined passion of Alexander the Great, thru 11/6. Iolas-Jackson, 52 E. 57th (755-6778).

PETER SOLOW—Paintings and drawings, thru 11/20. Touchstone, 29 W. 57th (826-6111).

JACQUES VERMONT—Contemporary impressionism, 11/5-27. Eric, 61 E. 57th (371-9270).

URSULA VON RYDINGSVARD—A room installa*tion using wood sculpture*, thru 11/13. Esman, 29 W. 57th (421-9490).

TIMOTHY WOODMAN—Painted aluminum wall reliefs, 11/3-12/4. Zabriskie, 29 W. 57th (832-9034).

Madison Avenue and Vicinity

HORST ANTES—Primal figures, floating symbols, thru 11/26. Lefebre, 47 E. 77th (744-3384).

HANNELORE BARON—Selected collages, 11/2-27. Schlesinger-Boisante, 822 Madison (734-3600).

TONY BECHARA—Recent paintings, thru 11/14. Arman, 817 Madison (570-2700).

MARTHA MAYER ERLEBACHER—Major figure compositions, portraits, pencil and charcoal drawings, thru 11/15. Schoelkopf, 825 Madison (879-4639).

NANCY GRAVES—New polychrome bronzes, thru 11/11. Knoedler, 19 E. 70th (794-0550).

FRANK S. HERRMANN—New York and New Jersey scenes, 11/3-20. Marbella, 28 E. 72nd (288-7809).

DOUGLAS HIGGINS—Collage/drawings and four large-scale works on canvas done in Rome last year, thru 11/6. Siegel, 29 E. 73rd (288-9200).

HANS HINTERREITER—Studied abstraction in tempera and acrylic, thru 11/6. Ericson, 23 E. 74th (737-6155).

HECTOR HOREAU (1801-1872)—Pen and ink and watercolor drawings by this 19th century French architect, thru 11/27. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

ELLSWORTH KELLY/FRANK STELLA—Eleven new painted metal wall reliefs, thru 11/6/Swan engravings, thru 11/18. Castelli, 4 E. 77th (288-3202)/43 W. 61st (245-0673).

LEE KRASNER—Large intensely colored abstractions from the 50's, thru 11/20. Miller, 724 Fifth (246-1625).

JOE LASKER—City scenes, threatening encounters, *thru 11/13. Kraushaar, 724 Fifth* (307-5730).

ABBY LEIGH—Delicate watercolors of windows, mushrooms, thru 11/20. Adler, 21 E. 67th (249-2450).

LOUIS LOZOWICK—Precisionist lithos from the 20's to 1973, 11/1-24. AAA, 663 Fifth (755-4211).

HELEN LUNDEBERG—Abstracted realism from 1935 to 1980, thru 12/4. Graham, 1014 Madison (535-5767).

STANTON MACDONALD-WRIGHT (1890-1973)—*Color abstractions from 1928 until the death of the* founder of "Synchronism," 11/6-12/2. Forum, 1018 Madison (772-7666).

ALAN MAGEE—Maine beach pebbles and trompe l'oeil drawings of postcards, thru 11/6. Staempfli, 47 E. 77th (535-1919).

HENRI MATISSE—Drawings and several paintings from the 20's to the 40's, thru 11/6. Waddington, 1044 Madison (861-0600).

TEDDY MILLINGTON-DRAKE—Watercolors of Central India, 11/5-12/3. Mazoh, 13 E. 76th (737-2203).

CLAUDE MONET—Paintings and drawings by this major impressionist, thru 11/20. Beadleston, 60 E. 91st (348-7234). Mon.-Fri. 9:30-5:30, Sat. 12-5:30.

REUBEN NAKIAN—Early drawings and lithos, thru 11/6. Rolly-Michaux, 943 Madison (535-1460).

JOE NEILL—Installations of suspended multiple hemisphere, thru 11/13. Vanderwoude-Tananbaum, 24 E. 81st (879-8200).

DOROTHEA ROCKBURNE—"Angel" watercolors, thru 11/27, Fourcade, 36 E. 75th (535-3980).

FRITZ SCHOLDER—Suggestively erotic "dreams" and portraits of the Empire State Building, thru 11/20. ACA, 21 E. 67th (628-2440).

MARK TANSEY—Figures engaged in mysterious activities, thru 11/18. Borgenicht, 724 Fifth (247-2111).

CHRISTIAN VOLKOFF—Finely executed, atmospheric drawings, thru 11/10. Blumka, 23 E. 67th (879-5611). Mon.-Sat. 11-5:30.

ANN WARFF—Swedish glass designs, 11/4-27. Heller, 965 Madison (988-7116).

ALBERT YORK—45 oils from 1963 to now, thru 11/6. Davis & Langdale, 746 Madison (861-2811).

SoHo

ALICE AYCOCK—Letters tied in knots, prayers, 11/6-27. Weber, 142 Greene (966-6115).

LYNDA BENGLIS—Variegated metal wall pieces/Anderson, Branca, Jones. Thru 11/27. Cooper, 155 Wooster (674-0766).

SALLIE BENTON—The artist's mother in oils, thru 11/10. First Street, 386 W. Broadway (226-9011).

ROBERT BRACZYK—Abstracted figures in bronze, plaster, thru 11/10. Prince Street, 121 Wooster (226-9402). Tues.-Sun. 12-6.

SIDNEY CASH—Folded glass and found objects, 11/6-28. Heller, 71 Greene (966-5948).

SANDRO CHIA—New sculpture, thru 11/30. Sperone Westwater Fischer, 142 Greene (431-3685).

ROBERT COLESCOTT—New paintings, 11/3-27. Semaphore, 462 W. Broadway (228-7990).

LYNN CURLEE—Ten years of painting, thru 11/13. Henoch, 80 Wooster (966-0303).

SUELLEN GLASHAUSSER—"Paper Shadows," *large translucent paper drawings, thru 11/18. Eno,* 101 Wooster (226-5342).

JOHN GREER/SANDRA MEIGS—Installations using granite, cast metals, holograms/32 watercolors about drinking. Thru 11/20. 49th Parallel, 420 W. Broadway (925-8349).

KEITH HARING—Graffiti murals, thru 11/13. Shafrazi, 163 Mercer (925-8732).

AXEL HEIBEL—Folded bookforms, 11/1-30. Center for Book Arts, 15 Bleecker (460-9768).

ROBERT HENRY—1982 oils, 11/2-20. Ingber, 460 W. Broadway (674-0101).

MARGO HERR/JERILEA ZEMPEL—An unopened vertical blossom/Painted wooden sculpture. Thru 11/6. 55 Mercer Artists, 55 Mercer (226-8513).

ERIKA KAHN—Fusion etchings and collages, thru 11/27. Starkman, 465 W. Broadway (228-3047).

MANUEL NERI—Fragile figures in plaster, bronze and painted marble, 11/6-27. Cowles, 420 W. Broadway (925-3500).

JACK PIETER—Abstract paper sculpture, thru 11/7. Jack, 138 Prince (966-4235).

LORNA RITZ—Abstractions and small drawings of Vermont, thru 11/10. Blue Mountain, 121 Wooster (226-9543).

RODOLPHE ROUSSEAU—Naive Parisian scenes, thru 11/14. Galerie Naifs et Primitifs, 172 Prince (925-0918).

PAUL SARKISIAN—Large trompe l'oeil paintings, thru 11/6. Hoffman, 429 W. Broadway (966-6676).

FRANK STELLA—Wall reliefs of honeycombed and etched aluminum, thru 11/20. Castelli, 420 W. Broadway (431-5160).

DAVID TRUE—The deer and the satyr in symbolic narratives, thru 11/6. Thorp, 419 W. Broadway (431-6880).

HELENE VALENTIN—Mental voyages in gestural, hand-mixed oil paints, 11/5-30. Hutchinson, 138 Greene (966-3066).

JOS AND ANNE MARIE VAN RAVENSTEIN—Recent paintings and drawings by both, thru 11/7. Central Falls, 478 W. Broadway (533-9481).

KENNETH WAHL—Six large panels using wood, brass, encaustic, paste, oils, 11/2-20. Exhibition Space, 112 Greene (966-3864).

FRANK YOUNG—Expressionist "figures of mystery," thru 11/13. Bromm, 90 W. Broadway (732-6196).

Other

MARY GRIGORIADIS—New paintings and drawings, thru 11/6. A.I.R., 63 Crosby (966-0799).

MARGARET ISRAEL—Sculpture and paintings, 11/6-12/11. Ekstrom, 417 E. 75th (988-8857).

REBECCA MARTIN—Water-active sculpture, thru 11/20. PS 122, 150 First (852-8669).

DAVID RUSSELL—Sophie's erotic dream book, thru 11/30. Erotics, 316 Fifth (594-2708). Mon.-Fri. 11-4:40.

ROBERTO SANDOVAL—Bronzes of laboring women with children, thru 11/15. Pietrasanta, 121 E. 24th (254-5610). Mon.-Sat. 10:30-5:30.

STOW WENGENROTH—Drawings, watercolors, lithos from 1931 to 1978, thru 11/14. Ryan, 452 Columbus Avenue (799-2304).

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GROUP SHOWS

57th Street

HEIDENBERG—50 W. 57th (586-3808). Drawings, pastels, and watercolors by Bonnard, Denis, Pissarro, thru 11/19.

PORTNOY—56 W. 57th (757-0461). Sculptural bowls by Earl, Jensen, Pompili, thru 11/16.

SUMERS—50 W. 57th (541-8334). Line by Klee, Matisse, Nadelman, Pascin, thru 11/6.

Madison Avenue and Vicinity

ACA—25 E. 73rd (861-5533). Contemporary artists of the Southwest, 11/6-27.

ACQUAVELLA—18 E. 79th (734-6300). Mon.-Sat. 10-5. Degas, Gauguin, Klee, Seurat, all works on paper, thru 11/24.

CARUS—872 Madison (879-4660). Bauhaus collages and related works by Kandinsky, Moholy Nagy, Schwitters, thru 12/21.

COLNAGHI—26 E. 80th (772-2266). Mon.-Sat. 10-6. Cinquecento and Italianate Old Master paintings, thru 11/6.

ELKON—1063 Madison (535-3940). Balthus, Baziotes, Calder, Dubuffet, thru 11/11.

FELICIE—141 E. 56th (752-7567). Mon.-Fri. 10-5:30, Sat. 11-6. Newspaper comic art including a doodle sheet by Ronald Reagan, thru 11/6.

HIRSCHL & ADLER—21 E. 70th (535-8810). 18th and early 19th century British paintings, thru 11/6.

LABOETIE—9 E. 82nd (535-4865). Collages and reliefs from 1910 to 1945 by Constructivists Gabo, Lissitsky; Surrealists Arp, Ernst, others, thru 12/31.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian art from the 26th Dynasty, Ptolemaic, and Roman eras, 11/5-2/28.

MERRIN—724 Fifth (757-2884). Small sculpture from Anatolia, c. 3000 B.C., thru 11/20.

REINHOLD BROWN—26 E. 78th (734-7999). Japanese graphic design, 11/2-12/31.

RONIN—605 Madison (688-0188). Japanese woodblock prints of "Women of the Nightless City" and Netsuke from 17th through 20th centuries, thru 11/13.

SCULPTURE CENTER—167 E. 69th (879-0430). Narrative sculpture by Frank, Grooms, Miller, Nakian, 11/2-30.

SOCIETY OF ILLUSTRATORS—128 E. 63rd (838-2560). Mon.-Fri. 10-5. Early advertising art for Cream of Wheat, 11/2-12/3.

SPANIERMAN—50 E. 78th (879-7085). 19th and early 20th century American Impressionists, thru 11/30.

TERRY-ENGELL—22 E. 76th (535-9800). Old Master paintings, 11/2-12/31.

WEINTRAUB—992 Madison (879-1195). Paintings by Chagall, Modigliani, sculpture by Arp, Maillol, 11/1-30.

YORK—21 E. 65th (772-9155). Plant forms in American Modernism including Bluemner, Demuth, Dove, O'Keeffe, Stella, 11/6-12/4.

Soho

CASTELLI—420 W. Broadway (431-5160) and 142 Greene. Architectural drawings and models from Skowhegan School and large new paintings by Rosenquist, thru 11/6.

DRAWING CENTER—137 Greene (982-5266). Mon.-Sat. 11-6, Wed. til 8. Thirteen emerging artists working on paper, thru 11/6.

14 SCULPTORS—164 Mercer (966-5790). Wood by Cyprys, Olejarz, Reinhart, thru 11/6.

GREENE SPACE—105 Greene (929-6688). Imagination and color by Nolan, Shatz, Strome, thru 11/12.

JORDAN-VOLPE—457 W. Broadway (533-3900). The American Renaissance, 1876 to 1917, thru 12/4.

SOHO CENTER—114 Prince (226-1995). Kefalos, Neale, Sierra, Spear, 11/4-27.

SOHO 20—469 Broome (729-9146). Tues.-Sun. 12-6. Members, all women/The symbolic by Lerman, O'Beil, Plotkin, and Trieff. Thru 11/10.

VISUAL ARTS—137 Wooster (598-0221). Day, Gallart, Hoffer, Rocherolle, thru 11/14.

WARD-NASSE—178 Prince (925-6951). Nature abstractions by Berman, mask paintings by Maciel, welded-steel and fiber by Karasin, thru 11/18.

WESTBROADWAY—431 W. Broadway (966-2520). Marble and slate sculpture by Jordan, atmospheric beach scenes by Lutz, others, 11/6-23.

Other

ARTISTS SPACE—105 Hudson (226-3970). Five installations by Ekks, Nicosia, 11/6-12/4.

CLOCKTOWER—108 Leonard (233-1096). Wed.-Fri. 1-6, Sat. 10-6. Ten contemporary Swedish artists, 11/1-30.

FRANKLIN FURNACE—112 Franklin (925-4671). Swedish artists' books and posters, thru 11/24.

GREY—NYU, 33 Washington Pl. (598-7603). Narrative and marketing styles for TV over the past 40 years, 11/1-1/8.

JAMAICA ARTS CENTER—161-04 Jamaica Avenue (658-7400). Master drawings by 17th century Italian, French, Flemish artists, Eakins, thru 12/1.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Artists' projects including a photographic installation by Clarkson, thru 12/12.

PROFILE—113 Jane (243-7530). Tues.-Sun 12-6. Canino, Pecsenke, Wurtz, thru 11/30.

SPACED—165 W. 72nd (787-6350). East Side, West Side in drawings, prints, and photos of New York City for 100 years, thru 12/4.

WESTBETH—55 Bethune (989-9694). Tues.-Sun. 1-6. Nine points of view by Bowles, Golden, Kaplan, 11/6-28.

Photography

YURA ADAMS—A hand-colored photo installation, thru 11/13. Foto, 492 Broome (925-5612). Wed.-Sat. 1-6.

ASSOCIATION OF INTERNATIONAL PHOTOGRAPHY ART DEALERS—Roosevelt Hotel, Madison at 45th (593-6333). Over 45 galleries represented by major figures in the field, 19th and 20th century, 11/5-7.

SANDRA BAKER—Dream-like moments, thru 11/13. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

LUCIEN CLERGUE—The nude, thru 11/26. Brentano's, 586 Fifth (757-8600).

BRUCE DAVIDSON/MICHA BAR-AM—New York subways and riders in color/Israel, 1956 to 1982. Thru 11/14. International Center of Photography, 1130 Fifth (860-1777). Tues.-Thurs. 12-8p.m., Fri.-Sun. 12-6.

MIKE DISFARMER—Heber Springs, Arkansas in the 40's, thru 11/13. Staley. Wise, 111 Wooster (431-7292).

JIM DOW—Panoramic views of 26 major league baseball stadiums/Six artists using photographic techniques. Thru 11/27. Freidus, 158 Lafayette (925-0113).

CARIN DRECHSLER-MARX—The Bowery, thru 11/13. Goethe House, 1014 Fifth (744-8310)

JAROMIR FUNKE (1890-1945)—A retrospective of this Czech photographer, thru 12/11. Prakapas, 19 E. 71st (737-6066). Tues. 12-8p.m., Wed.-Sat. 12-6.

JERRY GORDON—Swimmers, thru 11/13. Samuel, 795 Broadway (477-3839). Wed.-Sat. 11-6.

GEOFFREY ITHEN—Brooklyn cityscapes, 11/5-12/2. Photo Center, NYU, 721 Broadway (598-3939).

RANDY JUSTER—Art Deco architecture, thru 11/20. Zim-Lerner, 123 University Pl. (777-1907).

HIROJI KUBOTA—China and its people in color, 11/5-29. Parsons, 2 W. 13th (741-7758). Mon.-Fri. 9-9p.m., Sat. 9-6.

JOEL D. LEVINSON—California flea markets from 1975 to 1977, thru 11/7. OK Harris, 383 W. Broadway (431-3600).

LAWRENCE MCFARLAND—Western panoramas, thru 11/13. Photocollect, 740 W. End (222-7381). Tues.-Fri., Sat. 1-5.

ROGER MERTIN—"Plastic Love Dream," thru 11/27. Freidus, 158 Lafayette (925-0113).

MIDTOWN-Y—344 E. 14th (674-7200). Sun.-Thurs. 12-8p.m., Fri. 12-4. Nude self-portraits and her mother by Berg, childhood environment by Hackett, mystical garden by Unterberg, 11/4-28.

CHARLES R. MONIZ—People in limousines, thru 11/7. Caulfield, 160 Ninth Avenue. Tues.-Sun. 1-6.

ABE NATHANSON—Lower Manhattan in color, 11/2-12/6. Central Falls, 478 W. Broadway (533-9481).

RENATE PONSOLD—Portraits of contemporary artists, thru 11/15. CDS, 13 E. 75th (772-9555). Mon.-Sat. 10-6.

ROSAMOND PURCELL—Polaroid prints and the constructions used in the images, thru 11/26. Pfeifer, 825 Madison (737-2055).

MEL ROSENTHAL—Portrait of a courageous village in Puerto Rico, thru 11/8. Taller Latinoamericano, 19 W. 21st (255-7155).

CINDY SHERMAN—New color studies, thru 11/13. Metro Pictures, 169 Mercer (925-8335).

SOHO PHOTO—15 White (226-4268). Five generations by Noren, still lifes by Rosenberg, others, 11/7-12/3.

JERRY N. UELSMANN—His *recreated*, surreal world in a retrospective, thru 12/4. Witkin, 41 E. 57th (355-1461).

WOLF—30 W. 57th (586-8432). Mon.-Sat. 10-6. Photos and paint by Kosuth, Nauman, Rauschenberg, Warhol, thru 11/13.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Approaches to Collecting: Profiles of Recent Private and Corporate Collections; thru 12/30. Also **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605) Mon.-Fri. 10-5. Pattern: The Decorated Surface; thru 12/30.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Ernest Thompson Seton: Naturalist, Artist, and Writer... Native North American Home Life: Changing Images... Natural History Photo Contest Winners; thru 12/15.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Arts of the Islamic Book: The Collection of Prince Sadruddin Aga Khan: thru 1/2... O'Dell Collection of Chinese Snuff Bottles; 11/2-28.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse (681-6000). Mon.-Thurs. 9:30-5, Sun. 12:30-4:30. Free. Photo Start: manipulated photographs by 19 artists; thru 12/5.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... From the Millicent Rogers Collection; thru Jan... Masterworks from the Collection; thru 11/14... The Genius of Charles James; thru 1/16.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Fashion Prints: 125 Years of Style; thru 1/2... Lace; thru 11/7... Scandinavian Modern 1880-1980; thru 1/2.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Northern Visions: Scandinavia Today; thru 11/7... Jan Matulka: Recent Acquisitions, thru 11/14.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue. (245-0072). Daily 10-8. $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity... The Jews in the Age of Rembrandt; thru 12/5... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870... Max Weber: American Modern; thru 1/16.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Rodin's Gates of Hell; thru 3/6... The Cimabue Cross From Santa Croce in Florence; thru 11/10... Hendrik Goltzius and His Circle; thru 11/21... The Celestial Pen: Islamic Calligraphy; thru 2/27... Recent Acquisitions in Indian and Southeast Asian Art; thru Feb... The Search for Alexander; thru 1/2... Watercolors by William T. Richards; 11/4-1/6.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Fifteenth-Century Art of the Netherlands; thru 11/7... Icelandic Sagas, Eddas, and Art; thru 11/14.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations... Rafael Colon-Morales: Children of Darkness; thru 2/13.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; *seniors and students 50 cents; free* Tues. eve. A Prairie Vision - The World of Olof Krans; thru 1/2.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The Gilded Age in Paper; thru 2/6... The Bowery: Portrait of a Changing Street; thru 1/23... The House of Worth: The Gilded Age in New York 1860-1918; thru 5/15. **Theatre Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). An Actor's Life; thru 1/9.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... The Work of Atget: The Art of Old Paris; thru 1/4... Louise Bourgeois; 11/6-2/8.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. Oom Pah Pah: The Great American Band; thru 11/7... A Collector's Sampler: Library Accessions 1980-1982; thru 11/28... The Birth of New York: Nieuw Amsterdam 1624-1664; thru Dec.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 2/28... Paul Strand: Range of Expression, The Years 1914-1976; thru Dec... Rockwell Kent: A Centennial Tribute; thru 12/1... Ad-Vantages: A History of America's Taste Makers; thru 11/13... Islands on Paper; thru Nov. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. The World of "Dark Crystal"; thru 11/6... Behind the Scenes: The Theatre Art of Karl Amend; thru 2/11.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution *suggested.* Trylon & Perisphere: Icon of the Future... Flights of Fantasy; thru 11/28... The UFO Show; thru 11/7.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. An Ocean Apart: American Artists Abroad; thru 1/9.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, *seniors $1.25; free Tues. after 5. 20th-Century* American Art: Highlights of the Permanent Collection... Calder's Circus... Block Prints; thru 11/7... *Milton Avery Retrospective; thru 12/5...* Joel Shapiro; thru 1/2.

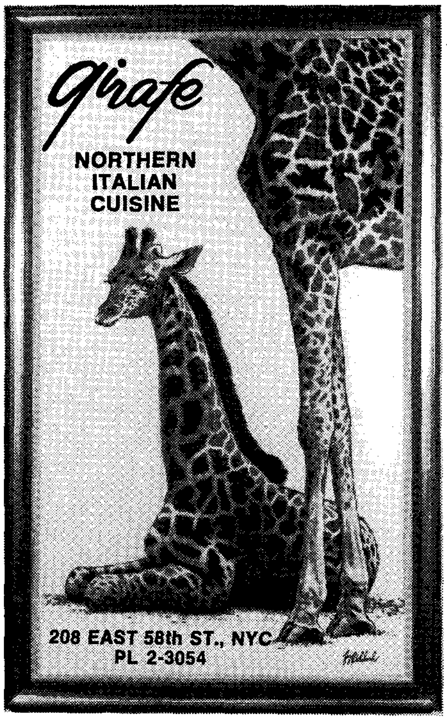
Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/3 at 7: Impressionist and Modern Paintings, and Sculpture from the Estate of Mrs. Algur H. Meadows. On view from 10/29. 11/3 at 7:30: Impressionist and Modern Paintings, and Drawings from the Estate of Mr. Aaron W. Davis. On view from 10/29. 11/3 at 7:45: Impressionist and Modern Paintings, and Sculpture. On view from 10/29. 11/4 at 2: Impressionist and Modern Paintings, Drawings, and Sculpture. On view from 10/29. 11/5 at 10: Impressionist and Modern Drawings, and Watercolors. On view from 10/30. **East,** 219 E. 67th St. (570-4141). 11/2 at 10: Furniture, Paintings, and Decorative Objects including Old Master Paintings. On view from 10/29. 11/5 at 10 & 2: Fine Old Master Paintings. On view from 10/30.

DOYLE—175 E. 87th St. (427-2730). 11/3 at 10: American and Continental Furniture, and Decorations: including Paintings, Silver, Porcelain, and Rugs. On view from 10/30.

PHILLIPS—406 E. 79th St. (570-4830). 11/3 at 1: Fine Jewelry. On view from 10/30.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (794-3000). Mon.-Fri. 9:30-5. 11/3 at 10:15: Fine Chinese Snuff Bottles. On view from 10/30. 11/4 at 10:15 & 2: Sotheby's Arcade Auctions: Old Master Paintings, French and Continental Furniture, Decorations, and Ceramics. On view from 10/30. 11/4 at 10:15: Old Master Paintings. On view from 10/30. 11/4 at 7: Impressionist, Modern, and Contemporary Paintings, Drawings and Sculpture. On view from 10/30. 11/4 at 7: Drawings and Paintings collected by Georges E. Seligmann, property from the Estate of Mrs. Edna H. Seligmann. On view from 10/30. 11/5 at 2: Impressionist and Modern Paintings, Drawings, and Sculpture. On view from 10/30. 11/6 at 2: French and Continental Furniture, and Decorations. On view from 10/29.



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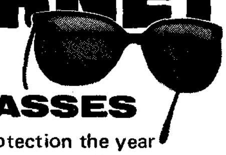

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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

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Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, November 1

GEWANDHAUS ORCHESTRA OF LEIPZIG, Kurt Masur conductor; pianist Rudolf Firkusny. Strauss's *Don Juan;* Beethoven's Piano Concerto No. 3; Dvorak's Symphony No. 8. Carnegie Hall at 8. $10-$17.50.

BOSTON CAMERATA (N.Y. debut), Joel Cohen conductor; soprano Andrea von Ramm. *The Play of Daniel.* Metropolitan Museum at 6 and 8. $8. 8 o'clock performance sold out.

LEV NATOCHENNY, pianist. Schumann program. Merkin Concert Hall at 8. $7.

QUINTET OF THE AMERICAS—Villa-Lobos, Gonzaelez-Zuleta, Colgrass, others. Center for Inter-American Relations, Park Ave. at 68th St., at 8. $6.

METROPOLITAN ENSEMBLE OF NEW YORK, Mamoru Takahara, director; with oboist Elaine Douvas, pianist Seiki Haida. Mozart's Divertimento, K. 137, and Piano Concerto No. 14; Vaughan Williams's Concerto for Oboe and Strings; Tchaikovsky's Serenade in C for Strings. Japan House, 333 E. 47th St. (832-1155), at 8. $6.

MUSICAL ELEMENTS, contemporary chamber ensemble, with tenor Paul Sperry. Works by Druckman, Xenakis, Schwertsik, Thomas, Beaser. Cooper Union Great Hall, Third Ave. and 7th St. (254-6300), at 8. $5.

CHRIS FINCKEL, cellist/**ROBERT PACE,** pianist. Stravinsky, Debussy, Davidovsky, Britten. Pope Auditorium, Fordham U., 113 W. 60th St., (841-5360), at 8. $3.

NEW YORK CONCERTINO ENSEMBLE—Corelli, Vivaldi, Pergolesi, others. YWCA, Lexington Ave. and 53rd St. (755-4500), at 7:30. $7.

CHOIRS of Second Presbyterian Church and Alexander Robertson School, Harold Stover conductor and organist. Vaughan Williams, Brahms. At the Church, 6 W. 96th St. (749-1700), at 8. $2 donation.

HOLY TRINITY CHORAL SOCIETY—Duruflé's Requiem. Holy Trinity Church, 213 W. 82nd St., at 7:30. Contribution.

HANCOCK WOODWIND QUINTET—Mahler, Sondheim, Stravinsky, Sousa, Grainger. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

KENNETH CORNEILLE, vocalist. Lincoln Center Library at 4. Free.

CELEBRE TRIO—Hue, Rorem, Haydn, Messiaen. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Tuesday, November 2

NEW YORK PHILHARMONIC, John Nelson conductor; cellist Lynn Harrell. Druckman's *Prism;* Haydn's Cello Concerto; Tchaikovsky's Symphony No. 5. Avery Fisher Hall at 7:30. $6-$22.

THE ORCHESTRE PHILHARMONIQUE DE FRANCE, Marc Soustrot conductor; trumpeters Maurice André, Bernard Soustrot. Berlioz's Overture to *Benvenuto Cellini;* Saint-Saëns's Symphony No. 3 in c, "Organ,"; Albinoni's Concerto for Two Trumpets; Hummel's Concerto in E-flat. Carnegie Hall at 8. $10-$17.50.

JEAN KOPPERUD, clarinetist/**CAMERON GRANT,** pianist/**KRISTINE CIESINSKI,** soprano. Talma (world premiere), Weber, Rorem, Ives, Saint-Saëns, Bassi. Merkin Concert Hall at 8. $6.

SHOJI SHUZKI, jazz. Carnegie Recital Hall at 8. $10, $15.

TRINITY CHURCH CHOIR, Jim Simms conductor. Thompson's *The Peaceable Kingdom.* Trinity Church, Broadway at Wall St., at 12:45. Free.

DOMINIQUE WEBER, pianist (N.Y. recital debut). Bach, Martin, Schumann. 92nd St. Y at 8. $5, $7.

COLUMBIA QUARTET—Stravinsky, Bartók, Debussy. Church of the Holy Apostles, Ninth Ave. at 28th St., at 8. $5.

JUILLIARD ORCHESTRA, Jorge Mester conducting. Mendelssohn's Violin Concerto (soloist to be announced); Bruckner's Symphony No. 7. Alice Tully Hall at 8. Free, if tickets are available.

JAMES R. LAWSON, carillonneur. Arr. by Myhre, Chamberlain; also works by 't Hart, Penna, Ellington. Riverside Church, the Drive at 122nd St., at noon. Free.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theatre, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, November 3

THE ORCHESTRE PHILHARMONIQUE DE FRANCE, Marc Soustrot conductor; trumpeters Maurice André and Bernard Soustrot; Prokofiev's *Romeo and Juliet,* excerpts; Albinoni's Concerto in C for Two Trumpets, Strings, Continuo; Bellini's Trumpet Concerto in E-flat; Saint-Saëns's Symphony No. 3, "Organ." Avery Fisher Hall at 8. $8, $15.

GUARNERI QUARTET, with pianist Alicia de Larrocha. Mozart's Quartet, K. 499; Verdi's Quartet in e; Schumann's Piano Quintet in E-flat, Op. 44. Alice Tully Hall at 8. Sold out.

MUSIC TODAY, Gerard Schwarz conductor; soprano Clamma Dale. Griffes, Daniels, Machover, Zwilich (N.Y. premiere). Merkin Concert Hall at 8. $7.

NINA LELCHUK, pianist. Bach-Liszt, Beethoven, Schumann, Schubert. Carnegie Hall at 8. $6-$12.50.

SHURA CHERKASSKY, pianist. Mendelssohn, Schubert, Scriabin, Tchaikovsky, Messiaen, Chasins. 92nd St. Y at 8. $9-$12.50.

HERRICK QUARTET—Haydn, Mozart, Francaix, Vaughan Williams. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. $6.

MARIANNE BOETTCHER, violinist/**URSULA-TREDE BOETTCHER,** pianist. Dvorak, Brahms, Ravel, Rathaus, Smetana. Carnegie Recital Hall at 8. $6.

EARL WILD, pianist. Transcriptions by Rachmaninoff, Moszkowski, Wild, Schultz-Evler, others. Manhattan School of Music, 120 Claremont Ave. (749-2802), at 12:30. Free.

LAURA HAMILTON, violinist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

LUCY BARDO, violoncellist/**STEVEN LUBIN,** fortepianist. Beethoven program. Christ Church, Park Ave. at 60th St. (838-3036), at noon. Free.

JUILLIARD SCHOOL CONCERT—Alice Tully Hall at 1. Free.

HARRY HUFF, organist. Bach, Duruflé, Hampton. St. George's Church, 16th St. east of Third Ave., at noon. Free.

EMILY WEISS/HEIDI NITZE—A program of songs with piano accompaniment. Music of Laws, Berlioz, Brahms, Scarlatti. Interlude, 137 Greene St. (420-0757), at 8. $5.

KENNETH LAUFER, pianist. Lincoln Center Library at 4. Free.

ALEX SOBOLEVSKY, violinist. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

JULIUS GROSSMAN ORCHESTRA, with Carole Whitney, cellist. Tchaikovsky, Mozart, Beethoven, Bloch. Hazel Brooks Senior Center, 1460 Flatbush Ave., Brooklyn, at 2. Free.

SARAH BRINK, harpsichordist. Byrd, Frescobaldi, Corri, Couperin. St. Ann's and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn, at 12:30. Free.

HOOKED ON SWING, with Larry Elgart and his Manhattan Swing Orchestra. Westbury Music Fair. Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $12.75.

STEVE HEIM, guitarist. Bach, Terraga, Dowland, Bennett, Albeniz. Schwartz Memorial Library, C.W. Post Center, LIU, Greenvale, L.I. (516-299-2332), at 12:30. Free.

Thursday, November 4

NEW YORK PHILHARMONIC, John Nelson conductor; bass Samuel Ramey. Ives's *The Unanswered Question;* Shostakovich's Suite on Poems by Michelangelo; Schumann's Symphony No. 3, "Rhenish." Avery Fisher Hall at 8. $6-$22. An open rehearsal of this program Thurs. at 9:45 a.m.; $3.

GUARNERI QUARTET—See 11/3.

LINDA RONSTADT/BUS BOYS—Radio City Music Hall, 50th St. and Sixth Ave. (757-3100), at 8. $15.50, $17.50.

DONNA NEWMAN, soprano, with pianist Linda Hall. Bachelet, Brahms, Strauss, Debussy, others. Fashion, slides, and photography are included. Merkin Concert Hall at 8. $7.50.

SALVATORE ACCARDO, violinist. Paganini's 24 Caprices, Op. 1. Carnegie Hall at 8. $5-$10.

PRO ARTE QUARTET—Lerdahl (world premiere), Noon, Bartók, Szymanowski. Carnegie Recital Hall at 8. $6.

NEW YORK BAROQUE CONSORT—Bach, Telemann, Handel, Vivaldi, Ground, Couperin. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

SAXOPHONE SPLENDOR, with Al Cohn, David "Fathead" Newman, Lew Tabackin. NYU Loeb Student Center, 566 LaGuardia Pl. (598-3757), at 8. $7.

RICHARD PARATLEY, flutist/**BENNETT LERNER,** pianist. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

BARGEMUSIC CHAMBER PLAYERS—Mozart's Flute Quartet, K. 285; Moross's Concerto for Flute with String Quartet (first performance); Debussy's String Quartet in g, Op. 10. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

KINGSBOROUGH ORCHESTRA, Bruce McKinney conductor; soprano Meredith Stone. Rossini, Starer, Dvorak, Wagner, Brahms. Kingsborough Community College, 2001 Oriental Blvd., Brooklyn (934-5528), at 8:15. Free.

GERALD HAYES QUINTET—Jazz. Elmhurst Library, 86-01 Broadway, Queens, at 7:30. Free.

Friday, November 5

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with conductor Gunther Schuller, pianist Richard Goode. Debussy's Rhapsody for Clarinet and Piano; Berg's Chamber Concerto for Piano, Violin, and 13 Winds; Beethoven's Piano Trio in E-flat, Op. 70, No. 2. Alice Tully Hall at 8. $12.

LINDA RONSTADT/BUS BOYS—See 11/4.

NEW YORK PHILHARMONIC—At 2. See 11/4.

DAVID BROMBERG, guitarist/**DAVID GRISMAN QUARTET.** Acoustic music. Carnegie Hall at 8. $11.50, $13.50.

JULIAN BREAM, guitartist. Weiss, Turina, Rodrigo, Walton, Bach, Berkeley, de Visee. Town Hall at 8. $10-$15.

LAURA PERRA, soprano (N.Y. debut), with pianist James Busby. Mozart, Brahms, Beethoven, Perera, Ibert, Turina. Carnegie Recital Hall at 8. $4.

BARRY HARRIS/WALTER DAVIS JR.—Jazz classics arranged for two pianos. With bassist Hal Dodson, drummer Leroy Williams. Symphony Space at 8. $9.

TAL FARLOW/JACK WILKINS, guitarists. Jazz. New School, 66 W. 12th St. (741-5667), at 6. $6.

SPYRO GYRA/GATO BARBIERI—Beacon Theater, Broadway and 74th St. (874-1717), at 8. $13.50, $15.50.

LINDA CHESIS, flutist. Lincoln Center Library at 4. Free.

MANHATTAN SYMPHONY ORCHESTRA, C.W. Harwood conductor. Mozart's Symphony No. 39; Schoenberg's *Pelleas und Melisande*. Manhattan School of Music, 120 Claremont Ave. (749-2802), at 8. Free.

JOHN ZORN, alto saxophonist-composer, plays his work "Track and Field." New Jazz at the Public Theater, 425 Lafayette St. (598-7150), at 11. $7.50.

ELIZABETH HODES, soprano/**ROBERT KOPELSON**, pianist/**STUART HODES**, dancer. "Vocal Theater," works of Poulenc, Watts, Cervetti. New School, 66 Fifth Ave. near 12th St., at 6. $4.

DAVID GARLAND—Experimental music. PASS, 16 W. 22nd St. (989-2060), at 8:30. $4.

DENISE KAHN, pianist/**STYRA AVINS**, cellist/**DIANE BRUCE**, violinist. Interlude, 137 Greene St. (420-0757), at 8. $5.

SPENCER BURLESON, guitarist. Contemporary American and Latin American music. Alternative Museum, 17 White St. (966-4444), at 8. $5.

MOFUNGO / DEREK BAILEY / FABULOUS HOLMES BROTHERS—Taller Latino Americano, 19 W. 21st St. (254-3945), at 10:30. $5.

BOB WILBER, saxophonist. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633) at 12. $4.

CALVIN HAMPTON, organist. Works of Franck. Calvary Church, Park Ave. and 21st St., at midnight. Free.

OLGA ROSTROPOVICH, cellist. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4021), at 8. $10.

DAKOTA STATON—Jazz vocalist. Brooklyn Center at Brooklyn College, Whitman Theater, Campus Rd. and Hillel Place (434-2222), at 8. $7.50.

APPLETON LAYER—Dance and rock music, conceived by Troy Kirschner. Lehman College Theater, Bedford Park Blvd. W., Bronx, at 9. Free.

ALEXANDRA HUNT, soprano. Poulenc, Berg, MacDowell. Bowne Street Community Church, 143-11 Roosevelt Ave., Flushing, Queens, at 8. $3.

GEORGIA GIBBS/JOHNNY RAY/GUY MITCHELL/FOUR LADS—Orrie de Noyer Auditorium, 200 Hackensack Ave., Hackensack, N.J. (201-825-8793), at 8:30. $15.50-$17.50.

MAKE BELIEVE BALLROOM—With William B. Williams, *Glenn Miller Orchestra*, Billy *Eckstine*, Margaret Whiting. Westbury Music Fair, Westbury, L.I. (516-333-0533), at 8:30. $14.50.

Saturday, November 6

Y CHAMBER SYMPHONY GOES BAROQUE, Gerard Schwarz conductor; oboist Ronald Roseman, soprano Jane Thorngren, tenor Grayson Hirst, baritone David Evitts. Handel's *Concerti Grossi*, Op. 3, Nos. 2 and 4; Bach's Oboe d'amore Concerto; staged version of Pergolesi's *The Music Master*, directed and adapted by Janet Bookspan. 92nd St. Y at 8. $9.50-$12.50.

ALEXIS WEISSENBERG, pianist. Bach's Goldberg Variations and Chromatic Fantasy and Fugue. Carnegie Hall at 8. $6-$12.50.

LINDA RONSTADT/BUS BOYS—See 11/4.

KODALY STRING QUARTET—(N.Y. debut). Alice Tully Hall at 2. $8.50-$12.50.

MICHAEL CANNON, pianist. Mozart, Schubert, Rachmaninoff, Debussy, J. Strauss-Schulz-Evler. Alice Tully Hall at 8. $6-$10.

NEW YORK PHILHARMONIC—See 11/4.

GUARNERI STRING QUARTET—Mozart's Quartet in D, K. 499; Barber's Quartet, Op. 11; Mendelssohn's Quartet in f, Op. 80. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2.

ST. LUKE'S STRING QUARTET—Mozart's Quartet in D, K. 575; Debussy's Quartet in g, Op. 10; Beethoven's Quartet in B-flat, Op. 130. Merkin Concert Hall at 8. $7.50.

SIEGFRIED KOBILZA, guitarist. Classical works and flamenco. Carnegie Recital Hall at 2. $5.

CRAIG HARRIS ENSEMBLE/MARTY EHRLICH QUINTET—New Jazz at the Public Theater, 425 Lafayette St. (598-7150), at 11. $7.50.

THE APOLLO THEATER REVISITED—Barry Harris Big Band, vocalist Roberta Davis, scat and tap dancing. Symphony Space at 8. $9.

ROBERT BANK, pianist. Carnegie Recital Hall at 8:30. Admission not known.

DAVID BORDEN MUSIC COMPANY—"The Continuing Story of Counterpoint." Alternative Museum, 17 White St. (966-4444), at 8. $6.

A POLYCHORAL EXTRAVAGANZA, with the New Calliope Singers, Barnard-Columbia Chamber Chorus, St. Paul's Chapel Brass Ensemble, Peter Schubert conductor. Gabrieli, Schütz, Bach, others. St. Paul's Chapel, Columbia U., Broadway and 116th St., at 8. $5.

NANETTE NATAL—Jazz singer. Third Street Music Settlement, 235 E. 11th St., at 8:30. $8.

JEFFREY JOSEPH NUSSBAUM, RON CARSON, trumpeters/**ALISON KNOPF NUSSBAUM**, pianist. Contemporary trumpet music by Luening, Theobald, others. Tompkins Square Library, 331 E. 10th St., at 2. Free.

LAURA HAMILTON, violinist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

MURRAY PERAHIA, pianist. Beethoven, Schubert, Mendelssohn. Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080), at 8:30. $8-$10.

CARLOS MONTOYA, guitarist. Lehman College Center, Bedford Park Blvd. West, Bronx at 8. $8, $10.

THE ORCHESTRE PHILHARMONIQUE DE FRANCE, Marc Soustrot conductor; trumpeters Maurice André, Bernard Soustrot. Excerpts from Prokofiev's *Romeo and Juliet*, Albinoni's Concerto in C, Bellini's Trumpet Concerto in E-flat; Schmitt's *La Tragedie de Salome*. Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves. (434-1900), at 8. $8-$15.

APPLETON LAYER—See 11/5.

GEORGIA GIBBS, others. At 8. See 11/5.

Sunday, November 7

SCOTTISH NATIONAL ORCHESTRA, Alexander Gibson conductor; pianist Claudio Arrau. Sibelius's Symphony No. 2 in D, Op. 43; Brahms's Piano Concerto No. 1. Carnegie Hall at 8. $10-$17.50.

AMERICAN SYMPHONY ORCHESTRA, Sergiu Comissiona conductor; pianist Sanda Schuldmann, cellist Harry Clark; violist Thomas Riebl. Verdi's Overture to *La Forza del Destino*; Lees's Double Concerto (world premiere); Berlioz's *Harold in Italy*. Carnegie Hall at 3. $6-$12.50.

PETER ORTH, pianist. Schumann, Debussy, Liszt, Shostakovich. 92nd St. Y at 3. $7-$9.50.

LINDA RONSTADT/BUS BOYS—See 11/4.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—At 5. See 11/5.

THE SONG OF ETERNAL SORROW, a Chinese Cantata. Alice Tully Hall at 8. $7, $15.

CANTOR JOSEPH MALOVANY, tenor, and the Hebrew Arts Concert Choir, conducted by Matthew Lazar. Music of the synagogue. Merkin Concert Hall at 7:30. $8.

FEDORA HOROWITZ, pianist. Haydn, Bartók, Scriabin, Schumann. Merkin Concert Hall at 3. $7.

FRANCESCA CARSELLI, soprano, with pianist Daniel Rogone, oboist Paul Ilecki, clarinetist Cheryl Hill. Mozart, Pasatieri, Pizzetti, Respighi, Handel, Debussy, Brahms, Schubert. Carnegie Recital Hall at 2. $6.

DONALD PIRONE, pianist. Carnegie Recital Hall at 5:30. Price unavailable.

AVSHALOM ZFIRA, tenor, with pianist Lawrence Ferrara. Carnegie Recital Hall at 8:30. $7.

OMEGA ENSEMBLE—Haydn, Ravel, Schubert. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $4.

JAMES LORUSSO, guitarist. American Institute of Guitar, 204 W. 55th St., at 3. $3.

BARRY HARRIS CREATIVE JAZZ WORKSHOP, in recital. Symphony Space at 8. $7.

MILTIADES MATTHIAS, pianist. Kalomiris, Kydiniatis, Nezeritis, Antoniou, Hatzidakis. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

GUIDO'S OTHER HAND/JANE BRYDEN, soprano. Elizabethan and Jacobean music for voice and instruments. Wave Hill Armor Hall, Independence Ave. and W. 249th St., Riverdale, the Bronx, (549-2055), at 3. $6.

MUSIC LIVE!—Political rock and salsa. Truck and Warehouse Theatre, 79 E. 4th St. (254-5060), at 7:30. $3.

BRONWYN THOMPSON, mezzo-soprano/**JOHN KLIBONOFF**, pianist. Music of Ravel, Copland, Brahms. 137 Greene St. (420-0757), at 3. $5.

HAL ARCHER, flutist/**LORNA FARALDI**, pianist. Music of Telemann, Nielsen, Poulenc. Interlude, 137 Greene St. (420-0757), at 7:30. $5.

PAUL KAPLAN—Folksinger. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

BROOKLYN COLLEGE SYMPHONY ORCHESTRA, Dorothy Klotzman conductor. Prelude and Liebstod from Wagner's *Tristan und Isolde*; Kabalevsky's Violin Concerto; Brahm's Serenade No. 1 in D. Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves. (780-5006), at 2. $3.

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MUSIC & DANCE

QUEENS SYMPHONY ORCHESTRA, David Katz conducting; William Westney pianist; singers Robert Mosley and Betty Jones. Gershwin program including *Porgy and Bess* excerpts. Queens College Colden Center, LIE and Kissena Blvd., Flushing (275-5000), at 3. $11-$14.

BARGEMUSIC CHAMBER PLAYERS—At 4. See 11/4.

BRONX CHAMBER ORCHESTRA, Michael Spierman conductor. Mozart program. Lehman College Theater, Bedford Park Blvd. West, Bronx, at 3. Free.

JULIUS GROSSMAN ORCHESTRA, with cellist Carole Whitney. Mozart, Bruch, Tchaikovsky, Beethoven. Christopher Bleuman Senior Center, 720 E. New York Ave., Brookyn, at 2:30. Free.

MONTY WATERS AND HIS QUARTET—Jazz. Ethical Humanist Society, 38 Old Country Rd., Garden City, L.I. at 3:15. $5.

MUSIC FOR A WHILE—Works from the Spanish Renaissance. Sarah Lawrence College Reisinger Concert Hall, Bronxville, N.Y. (914-337-0700), at 8. $5.

CONCERTS IN CHURCHES—Honegger's *King David,* Dennis Keene conducting. Ascension, Fifth Ave, at 10th St., at 8. Offering. . . Players String Quartet. Christ Church, 76 Franklin Ave., S.I., at 3. Free. . . Les Filles de Sainte-Colombe. Music for violas da gamba. Corpus Christi, 121st St. east of Broadway, at 3. $6. . . Grace Choral Society and soloists, Alexander Rom conducting. Schubert's Mass in G and excerpts from Orff's *Carmina Burana.* Grace Church, 254 Hicks St., Brooklyn, at 4. $5. . . Zoot Sims, Red Mitchell, Akira Tana, Richard Wyands. Heavenly Jazz, at Heavenly Rest, Fifth Ave. and 90th St., at 5. $7. . . Bach vespers, with choir and Frederick Grimes, conductor-organist. Cantata 106, Fantasy and Fugue in g. Holy Trinity, CPW at 65th St., at 5. Offering. . . David Higgs, organist. Program includes world premiere of Hampton's *Dances for Organ.* Park Avenue Christian, Park Ave. at 85th St., at 2:30. $3. . . Peter Baner, pianist. St. Francis Xavier, 30 W. 16th St., at 3:30. Free. . . Stephen Surk, tenor, and lutenist-guitarist Jerry Willard. Dowland, Campion, Britten, Walton. St. Michael's, 99th St. off Amsterdam Ave., at 3. $5. . . Paul Gallo on the basset horn. Premiere of Lifchitz's *Yellow Ribbons.* St. Stephen's, 120 W. 69th St., at 3. $5. . . St. Thomas, Fifth Ave. and 53rd St.; at 4, choral evensong, music by Smith, Bairstow; offering. At 5:15, organist Quentin Lane; free.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 16—Mon., 11/1, at 8: Donizetti's *Lucia di Lammermoor,* Bonynge conducting; with Sutherland, Kraus, Elvira, Plishka. 11/2 at 8: Mozart's *Idomeneo,* Levine conducting, with Cotrubas, Behrens, von Stade, Pavarotti, Alexander. 11/3 at 8: Verdi's *Un Ballo in Maschera,* Patane conducting; with Savova, Peters, Berini, Corneliu Murgu (debut), Zancanaro. 11/4 at 8: Rossini's *Il Barbiere di Siviglia,* Tchakarov conducting; with Ewing, Duesing, Gonzalez, Bacquier, Hines. 11/5 at 8: *Lucia di Lammermoor;* same as 11/1. 11/6 at 1:30: *Idomeneo;* same as 11/2. 11/6 at 8: *Un Ballo in Maschera,* Patane conducting; with Margarita Castro-Alberty (debut), Robinson, Chookasian, Murgu, Quilico.

New York City Opera
At the New York State Theater

THRU 11/14—Tues., 11/2, and 11/3 at 8: *Candide;* both sold out. 11/4 at 8: Puccini's *Madama Butterfly,* Keene conducting; with Sonnenschein, Shaulis, Cole, Brandstetter. 11/5 at 8: Lehar's *The Merry Widow,* Bergeson conducting; with Daniels, C. Peterson, Raines, Billings, Harrold. 11/6 at 2: *The Merry Widow,* Bergeson conducting; with Huffstodt, Marsee, Evans, Titus, Billings, Harrold. 11/6 at 8: Bizet's *Carmen,* Salesky conducting; with R. Freni, Boucher, Crafts, Borgeson. 11/7 at 1: Puccini's *La Bohème,* La Selva conducting; with Lamy, Munro, Cole, Titus, Stanley Wexler (debut), Brandstetter. 11/7 at 7: Boito's *Mefistofele,* La Selva conducting; with Sundine, Ramey, Calleo.

Other

BASTIEN AND BASTIENNE, by Mozart/**MOZARTIANA,** by Tchaikovsky/**MOZART AND SALIERI,** by Rimsky-Korsakov. Chamber Opera Theatre of New York, at Marymount Manhattan Theater, 221 E. 71st St. (570-1888). 11/3 at 8 ($20); 11/5 at 8, 11/13 at 8 ($18); 11/7 at 3, 11/9, 11 at 8 ($15).

CARMEN, by Bizet. Amato Opera, 319 Bowery (228-8200). 11/6, 13, 19, 20, 27 at 7:30; 11/7, 14, 28 at 2:30. $7.

TEMISTOCLE, by J.C. Bach. Bel Canto Opera Co., Victoria Bond conducting; Antoni Jaworski, director; with Dana Talley, Blythe Walker, others. 220 E. 76th St. (535-5231). 11/7 at 2:30. $7.

WERTHER, by Massenet. Opera Ensemble of New York, Ruth Bierhoff director. Lillie Blake School Theatre, 45 E. 81st St. (288-1485). 11/5, 10, 12, 17, 19 at 8; 11/7, 14, 21 at 3. $10.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 11/3-14: Gilbert and Sullivan's *H.M.S. Pinafore,* in a new production. Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $7-$12; Fri.-Sun., $7-$12.50.

OPERATIC CONCERT—Mezzo-soprano Brenda Taub, soprano Marianna Aprizzese, baritone Abe Polakoff. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (232-3555). 11/7 at 4. Free.

Dance

The Murray Louis Dance Company
At the Joyce Theater

11/2 THRU 21—$15-$20. Program I, *Porcelain Dialogues, Deja Vu, A Stravinsky Montage, Index:* 11/2 at 7, 11/3, 4, 19, 20 at 8, 11/14 at 3. Program II, *Schubert, Five Masks, Many Seasons, Afternoon:* 11/5, 6, 9, 17, 18 at 8, 11/7 at 3. Program III, *Aperitif, Geometrics, Repertoire:* 11/10-13, 16 at 8, 11/21 at 3.

Other

PARALLELS—Work by black choreographers Fred Holland, Ralph Lemon, Bebe Miller, Harry Sheppard, Gus Solomons Jr. Danspace at St. Mark's Church, Second Ave. and 10th St. (674-8112). 11/4-6 at 8:30. $4.

CHEN AND DANCERS—*Journey,* modern works on Chinese themes. Richardson's Dance Gallery, 242 E. 14th St. (685-5972). 11/3-6, 10-13 at 8; 11/7, 14 at 3. $6.

REMY CHARLIP DANCES—His own choreography. Performance Space 122, 150 First Ave. at 9th St. (477-5288). 11/4-8 at 9. $5.

KATHAK DANCE—Anjani Ambegaokar, with musicians. Hunter College, 69th St. east of Park Ave., 11/7 at 2:30. $4.

MARK MORRIS, in *"jr. hi"* and other works. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 11/4-6 at 8, 11/7 at 3. $5.

MUSIC AND DANCE FROM THE SILK ROUTE—From the People's Republic of China. Asia Society Wallace Auditorium, 725 Park Ave. at 70th St. (288-6400, ext. 286). 11/1-3 at 8. $20. Pre-concert program at 7:30.

OSKAR SCHLEMMER'S BAUHAUS DANCES, reconstructed by Debra McCall. Ethnic Arts Center, 179 Varick St. (925-3615). 11/6, 7 at 8:30. $7.

JANE COMFORT—*Incorrect Translations,* a group work. Bessie Schönberg Theater, 219 W. 19th St. (924-0077), 11/2 at 8. $5.

DANCE UPTOWN New work by Charlip, Landes, Novack, Rodgers, Shang, Soares. Minor Latham Playhouse, Broadway at 119th St. (280-2079). 11/4-6 at 8. $5.

ANNABELLA GONZALEZ DANCE THEATRE—*Objects, Moods, Scenes,* solos and group dances. The Open Eye, 316 E. 88th St. (722-4128). 11/5, 6 at 8, 11/7 at 5. $5.

EUGENE JAMES DANCE COMPANY—His Afro-American repertory. Third Floor Space, 440 W. 42nd (564-1026). 11/6, 7, at 8. $5.

PO-POUREE JAZZ DANCE GROUP—New York City Department of Cultural Affairs, 2 Columbus Circle, 11/3 at 12:30. Free.

RIVERSIDE DANCE FESTIVAL, 11/3, 5 at 8, 11/6, 7 at 2, Bill Cratty: Dance Trilogies. *Le Bourgeois Gentilhomme, The Kitchen Table, Match.* . . 11/4, 6, 7 at 8, Balletfore (formerly the Dance Ring), with works by Petipa, Fokine, Tudor, Bournonville. Riverside Church, the Drive at 120th St. (864-2929). $6.

ROSA RODRIGUEZ, concert of her choreography. White Dog Studio, 54 White St. (966-6347). 11/5, 6 at 8, 11/7 at 2 and 8. $6.

SPRING DANCE THEATRE—Modern and jazz dance. Choreography by Ann Wilkins and Joseph Holloway. Symphony Space. 11/3 at 8, 11/4 at 2 and 8. Evenings $12, matinee $8. Benefit for Hunger Project.

DIRCK VAN TASSEL/BARBARA JO STETZELBERGER, in *Esprit Chicane.* Program of modern dance. ARC Studio, 178 Bennett Ave. (189th St. near Broadway) (923-3900). 11/6 at 7:30; 11/7 at 3:30. Free.

DAVID WOODBERRY, solos. Performing Garage, 33 Wooster St. (966-3651). 11/8-10, 15-17, 22, 23, at 9:15; $5.

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OTHER EVENTS

Happenings

NATIONAL HORSE SHOW— Madison Square Garden (564-4400), 11/2-7. Matinee and evening events include international jumping (teams from the U.S.A., Canada, France, Switzerland), the Royal Canadian Mounted Police in a musical ride, and a special feature each night. Evenings at 7:30, $8.50-$25; weekdays at 1:30, $5, $8.50; weekends at 1:30, $8.50-$22.50. Also, morning shows; $5.

IN A GOOD CAUSE, a pair of diverse events: The annual Holiday Boutique that helps Camp NYDA for diabetic children and aids research will be staged 11/7-9 at the Westbury Hotel, Madison Ave. at 69th St. Contributing vendors are Baccarat, Crouch and Fitzgerald, Elizabeth Arden, Gucci, Krön Chocolatier, Jaeger, Tennis Lady, 999 Bookshop, and many, many more, with luxury and simpler gift ideas galore. Preview Sun., 3-9, $5; Mon. and Tues. 11-9, $2... John Irving, George Plimpton, William F. Buckley, Calvin Trillin, and other artist-writer-names will take part in a bowling tournament to benefit the Writers Community workshops for professional and preprofessional writers. At the new Mid-City Lanes, Port Authority Bus Terminal, 11/6 at 9. $25 to watch; $500 to bowl. Phone 628-0239.

MORE SALES, WITH THE HOLIDAYS IN MIND — The Gay Market 1982, the third annual exposition that features wares of many businesses in many different fields, will be at P.S. 3, 490 Hudson near Christopher, in the Village. Dates are 11/6-7, noon-9 Sat., noon-8 Sun. Exhibits and wares will be in retailing, travel, dining, crafts, publishing, and the buy-and-take-home items will be in every category. Also entertainment, prizes, food, and more. $2 admission... Houseplants are the collectibles in the Brooklyn Botanic Garden's sale 11/2, from 11-5; 11/3, 11-2. 1000 Washington Ave. Prices start at $1.25. Also potting supplies, tote bags, herbs, apples for sale in the garden shop... Temple Emanu-El, 756 Broad St., Westfield, N.J., will sell hand-wrought crafts 11/7-10, 11-9... More crafts, in Greenwich, Conn., at Central Jr. H.S., 11/6-7, 10-5. Over 60 craftsmen from the area will exhibit.

ART, DECORATION, AND LITERATURE figure in some lectures about town. The Abigail Adams Smith Museum, 417 E. 61st St. (838-5489), will host three "Historic Interiors" programs, the first 11/3 at 2, a talk by Graham Hood of Williamsburg, Va., on "The Refurbishing of the Governor's Palace." "Sleepy Hollow Restorations" follows 12/2 at 6, and "Restoring Historic Deerfield Houses," 1/19 at 6. The series, $7.50; each, $3. The Smith garden and house will be open at these times, too... The Art Deco Society of New York's open meeting 11/4 at 6 features photographer Randy Juster, who will show color slides of some of Manhattan's Art Deco buildings. At Rambusch, 40 W. 13th St.; $5 (689-5194 to reserve)... Dialogue '82, moderated by William Berkowitz, continues 11/1 at 8:30, with author Jerzy Kosinski as guest. At the Beacon, 74th St. and Broadway (362-5959). It's free... "Behind the Scenes With the New York Art World" is an ongoing panel discussion at the Guggenheim Museum, five Tues. at 7:30, beginning 11/2. From fakes to young talent, appraisal to behind-the-scenes notes—the subjects are varied, and the speakers are from galleries or museums, or experts in art collecting and criticism. The series, $22; each $5 (phone 860-1356)... "Indoor Living With Plants," something most New Yorkers can't know too much about, is Elvin McDonald's topic in his course at the Brooklyn Botanic Garden, 1000 Washington Ave., 11/6, 10:30-2:30. Fee: $24.

Tours

HENRY HOPE REED TOUR, "the season's last hurrah" for the Friends of Central Park. 11/6 at 10:45 a.m., meet park and architecture historian Reed at Conservatory Garden, Fifth Ave. and 104th St. (861-9191). $1.

92ND STREET Y, two tours, each 11/7, each $6.50. David Edelstein leads a tour of Jewish Williamsburg, and Dr. Robert W. Venables visits Indian paths and sights in old New York. Advance registration required (427-6000).

FRIENDS OF CAST-IRON ARCHITECTURE—A walk thru SoHo, the Landmark District. 11/7 at 2, meet NW corner of Broadway and Howard St. (369-6004). $2.50.

BROADWAY THEATER DISTRICT, a revitalized area. Adventure on a Shoestring (265-2663). 11/7 at 2:30, meet SW corner of Broadway and 51st St. $4.50.

THE ROCK AND ROLL OF CENTRAL PARK—A geology walk, with Urban Park Rangers. 11/7 at 2, meet at Belvedere Castle, 79th St. south of the Great Lawn. Free.

HISTORIC GREEN WOOD CEMETERY—Tour by Prospect Park Environmental Center (636-1900). 11/6 at 1, meet at entrance, Fifth Ave. and 25th St., Brooklyn. $1.

WOODLAND WALK—"Sizing Up the Forest," with George Profous, who will show how to measure trees. Wave Hill, 675 W. 252nd St., Riverdale (549-2055), 11/6 at 2. Free.

SOHO—Galleries, cast-iron, and lively street life. Small Journeys (689-4076). 11/6 at 2, meet NW corner Broadway and Howard St., block north of Canal St. $5.

BROOKLYN—Focus is on the future of the neighborhoods, from Park Slope's brownstones to Bedford Stuyvesant. Planners' New York Tours (734-1366). Reservations necessary. 11/7 at 1, bus goes from 250 Broadway, opposite City Hall. $10.

GREENWICH VILLAGE—Walking tour from the Sloane House Y, 356 W. 34th St. (760-5850). 11/4 at 6. $1.

CHINATOWN/LITTLE ITALY—Ethnic contrasts. Tour with New York Walk-About (582-3460, weekdays; 914-834-5388 evenings, weekends). 11/7 at 11 a.m. or 2 p.m. Meet SW corner, Broadway and Canal St. $4.

BIRDWATCHING, with Conservation and the Outdoors (859-7308), at Jamaica Bay Wildlife Refuge. 11/6, meet at noon, Parking lot in front of the refuge. (Phone 697-5895 for information on more arduous hikes.)

PARK WALKS IN THE BOROUGHS, with the Urban Park Rangers. In the Bronx (see Woodland Walk, above)... In Brooklyn (856-4210): 11/7 at 1, meet at Grand Army Plaza entrance to Prospect Park, for a Zoo tour... Manhattan (397-3091): (See Rock and Roll, above)... In Queens (699-6722): Indians of northern Queens. 11/6 at noon, meet at Alley Pond Park field house, upper parking lot, north of Grand Central Pkwy... Staten Island (442-1304): 11/7 at 10:30 a.m., take lunch, canteen, and sturdy shoes, and meet at Latourette Golf House for a walk to High Rock Park and back... All are free.

Sports

HOCKEY—Rangers, Madison Square Garden (563-8000). $6-$17. Next home game: 11/10 at 7:30, vs. St. Louis... **Islanders,** Nassau Coliseum (516-794-4100). $13-$20. 11/2 at 8:05, vs. Pittsburgh. 11/6 at 8:05, vs. Philadelphia.

BASKETBALL—N.Y. Knicks, Madison Square Garden (563-8000). Next home game: 11/9 at 7:30, vs. New Jersey Nets.

BOXING—All-star bouts, Madison Square Garden Felt Forum (564-4400). 11/5 at 7:30. $10, $15.

Children

TWICE UPON TWELVE, a Cinderella musical celebration. Academy Arts Theatre Co., 931 First Ave. at 51st St. (486-1431). Fri. at 7:30, Sat. at 2 and 7:30, thru 12/18. $3, adults $5.

THE MOUSE HOUSE/MARIONETTE BALLET—Alice May's Puppets. Origami Center, 31 Union Square West (255-0469). Sun. at 2, thru 12/5. $2.

CIRCUS IN A SUITCASE—Reg Bolton, "England's One-Man Circus." University Theater, 35 W. 4th St. (598-3067). 11/6 at 11 a.m. $2.50.

NO, NO, PINOCCHIO!, by the Nifty Puppeteers. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672). 11/6 at 1:30. $2.50... At 2:40, a "Please Touch" demonstration in a reproduction of a 17th-century Dutch room. $1.

THE INCREDIBLE FEELING SHOW, a musical by Elizabeth Swados, The First All Children's Theatre, 37 W. 65th St. (873-6400). Sat. and Sun. at 2 and 4. $6.

THE WORLD OF CHRISTOPHER COLUMBUS, musical drama by the Penny Bridge Players. Open Gate, 29th St. east of First Ave. (855-6346). 11/3-5, 8-12 at 10:30 a.m.; 11/5-6, 12-13 at 8; 11/7, 13, 14 at 2. $3.50.

RAINBOW PUPPET FUNSHOP—For ages 5-10, an introduction to puppetry, with audience participation. Washington Square Church, 135 W. 4th St. (254-9523). 11/7 at 2:30. $2.50, adults $1.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun., 3:30 at the Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

TALES OF CHELM, a story-play. Corner Loft Theatre, 99 University Place (697-2549). Sun. at 1 and 3. $5.

PINOCCHIO, by the Nicolo Marionettes. Old First Church, Seventh Ave. and Carroll St., Brooklyn (638-5725), Sun. at 1 thru 11/21. $3.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "Goldilocks and The Three Bears," Sat. and Sun. at 1:30. "Humpty Dumpty Falls in Love," Sat. and Sun. at 3. Reservations are a must (765-9540). $3.50.

PUBLIC LIBRARY PROGRAMS—Yorkville Branch, 222 E. 79th St.: Thurs. at 4, short films. Picture-book hours: Wed. at 4, pre-schoolers; Tues. at 4, ages 5-7... Muhlenberg Branch, 209 W. 23rd St., 11/5 at 4: short films for grades 3-8.

MICHAEL TAUBENSLAG PRODUCTIONS—"Puss in Boots" at 1, "Jack and the Beanstalk" at 2:30. 11/7, 14, at Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

ON STAGE, CHILDREN!—"You + Me = We" is a collage of songs, poems, and stories. Sat. at 1:30 or 3:30, Hartley House Theater, 413 W. 46th St. (246-9872). $2.50; adults $3.50.

PUPPET PLAYHOUSE—Fireboat House, 130 East End Ave. at the foot of Carl Shurz Park and 89th St. (289-2110). 11/6 at 1:30: Merlin Magic Show, with Jack Adams. $2.

LITTLE MOOFY PUPPETOID PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. 3 Sheridan Sq. (3G) at W. 4th St. and Seventh Ave. So. (691-8930). Sat. at 1:30. $1.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and audience participation. Sat. and Sun. at 1, 2:30 and 4. Also 11/2 and 11/11, at 1, 2:30, and 4. $4 (reservations required; all adults must be with a child).

CHILDREN'S "NIGHTCLUB" REVUES—"The Early Show," entertainment by children and young people. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3. $5 cover, 2-beverage minimum... "Youngstars," a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 or 5:30. $4 minimum, $2 cover.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st (988-3404). 11/7 at 11 a.m., West Side: Illustrator-author Peter Stern reads his "Floyd, a Cat's Story," for ages 3-7... 11/7 at 12:30, East Side: Beatrice de Regniers in a story hour for ages 3-7. Free.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Th., Fri., Sun., 1-5; Sat., 11-5. $2, adults $3. Multimedia museum. Games, demonstrations, etc... Special exhibit: Three-dimensional art, by Gerald Marks... 11/6 at 1 and 3: 3-D art workshop. Sun. at 1:30 and 3:30, short films.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4... Illustrators as guests, at 1:30: 11/2, Tomie de Paola; 11/3, Margot Tomes; 11/6, Tasha Tudor; 11/7, Nancy E. Burkert.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting *four of the ethnic groups that settled here.* Guided Tours, Sat. Sun. at 3:30... 11/6 at 1:30: Robert Sherman and Inua mask-making... 11/7 at 1:30: Thunderbird American Indian Dancers. Free, with museum admission.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488, and for folk music Folk Fone 594-6876.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 11/5, 6, The Adele Foster Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 11/2-7, The New York Samba Band. Mon., Showcase. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 11/1, John Fahey; Peter Rowan & The Wild Stallions. 11/2, Bobby McFerrin. 11/4, Orange Crush; The Uptown Horn Band. 11/9, 10, Flora Purim & Airto. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 11/9, The Arvel Shaw Trio, nightly at 9 and 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 11/4, Leo Kretzner; Tom McKenzie. 11/6, The Critton Hollow String Band. Shows at 8:15. No credit cards.

FAT TUESDAY'S—190 Third Ave., 533-7902. 11/2-7, Herbie Mann and his Quartet, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 11/2, Michael Fracasso Band; Bill Fern's Rock Jam. 11/5, Teresa Trull. 11/6, Danny Kalb Band; George Gritzbach. No credit cards.

GREAT GILDERSLEEVES—331 Bowery, 533-3940. Jazz club open seven days a week 8-4. 11/1, 8, Ed Palermo Big Band. 11/2-4, Jack Wilkins & his Quintet; Bill Connors Group. 11/5-7, Steps featuring Mike Brecker, Eddy Gomez, Peter Erskine, Mike Manieri; Mike Nock and his Quintet. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 11/1, 8, Bob Cunningham and Bross Townsend. 11/2-4, Billy T. Scott. 11/5, 6, Reggie Workman Trio. 11/7, 14, Andy Bey. 11/9-11, Ronnie Mathews and Ray Drummond. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Attila Zoller Trio with Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

GRIFF'S PLAZA—Third Ave., at 37th St., 867-7179. Pianist Nina Sheldon plays Sun. & Mon. from 7-11. 11/2-6, pianist Junior Mance with Marty Rivera on bass. Music starts at 9. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** 11/2, 3, Judith Elaine. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 11/2-6, pianist Ray Bryant with Jimmy Rowser on bass. Sun. & Mon. pianist Fred Hersch with Marc Johnson on bass. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. 11/1-13, Sylvia Syms sings, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 11/13, singer Fran Warren, two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

MUDD CLUB—77 White St., 227-7777. Multilevel floors for entertainment featuring live rock bands and performance art. No credit cards.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Tues.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 11/2, comedy night hosted by David Heenan. 11/3, Nite Sprite; Becky Curtis. 11/4, Mrozinski. 11/5, Otis Rush; Stuffy Schmitt. 11/6, The Strangers (formerly of the Harry Chapin Band). 11/7, Jazz Jam featuring Seth Glassman. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30 & 11. 11/1, Lynn Welshman Tentet. 11/2, Rob Schneiderman. 11/3, Joe Cool with Will Lee and Chris Parker. 11/4-7, Cedar Walton with Billy Higgins and Curtis Fuller. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 11/2, 9, Patti Heller. 11/3, Wharton Tiers. 11/4, Bourneman & Greenhouse. 11/5, Lazoo; The Must. 11/6, Diane Ponzio; Mode I.Q. 11/7, Stan Leventhal. 11/8, Infidel Dogs. No credit cards.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 11/2, 9, Daniel Ponce & Jazzbata. 11/5, Commitment with Jason Hwang, Will Connell Jr., William Parker & Zen Maatsuura. 11/6, Earth Music with Glen Velez, Joe Passaro, Dave Samuels, Mike Richmond, Steve Gorn.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 11/1, 8, Ted Curson. 11/2-6, Ahmad Jamal. 11/9-13, Eddie Harris. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 11/2-6, Jackée Harry sings, Tues.-Sat. at 10 & midnight. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 11/1, Tito Puente and Nativo. 11/8, Tipica '73 and Charanga. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30 & 1 a.m. 11/1, 8, Mel Lewis 17-piece Band. 11/2-7, Pharoah Sanders Quartet. 11/9-14, Bobby Hutcherson Quartet. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 11/2-7, guitarist Jim Hall with Ron Carter on bass, Sun.-Thurs. from 9:30, Fri. & Sat. from 10. AE, CB, DC, MC, V.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 11/1, Jim Lauderdale Band. 11/2, Pearl Studs. 11/3, Manhattan Rhythm Kings; High Times. 11/4, J.J.'s Big Deal. 11/5, 6, Swing Fever. 11/7, Dixie Doughboys. 11/8, Middle of the Road. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 11/6, comedian-impressionist Dennis Blair, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., pianist George Young and singer Pamela Smith. Thurs., comedian Guy Davis. Fri.-Sat., mentalist Marvin Bakalar with comedian Chuck Sacci. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 12/22, Mike Cerrati Trio, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 8-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sat. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to Peter Gerardi & Stephen Donet, Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

WEDNESDAY'S—210 E. 86th St., 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. AE, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial new cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, Sun.-Thurs. at 9, Fri.-Sat. at 8:30. Thru 11/7, comedienne Pudgy, Tues.-Thurs. at 11, Fri.-Sat. at 11 & 1 a.m. **Upstairs: IBIS—** Exotic room with Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with carabet. 11/2-6, Mark Baker; Juanita Fleming. AE, MC, V.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 11/1-6, Monteith and Rand. AE, MC, V.

INDIGO—41 E. 58th St., 308-4788. New supper club with *The International Follies* revue starring Mercedes, Roberto Antonio, and the Indigo dancers. Shows Mon.-Thurs. at 10, Fri.-Sat. at 9:30 and 11:30. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric new hideaway cafe/restaurant facing the Hudson River. 11/5, 6, The High Heeled Women. Shows at 9 p.m. AE, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. Thru 11/6, Laurie Beechman, Wed.-Sat. at 11. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** Mon. at 9:30, George Segal and the Empire City Imperial Jazz Band. Tues.-Sat. at 9 and 11:30, *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Randall Edwards, Bebe Neuwirth, Michon Peacock, Richard Ryder, and Sarah Weeks. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 9, Fri. & Sat. at 9 and midnight, "*Forbidden Broadway,*" a musical comedy satire. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's "*Broadway Follies*" in the Cabaret. *Reservations a must.* DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. *Disco dancing between and* after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** "*That's Entertainment*" a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. 11/1, *Rats* - a musical revue. 11/2, String Fever. 11/3, Norman Bergen. 11/4, Dick Atchinson & Friends. 11/5, Belles Jester. Shows Mon.-Fri. at 9 and 11. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** 11/3-12/31, Bobby Short returns, Tues.-Sat., 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** *Contemporary restaurant* with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** Thru 12/31, singer Monelle, Tues.-Sat., at 9:30 & 11:15, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 755-5900. **Barclay Terrace:** Pianist-composer Irving Fields plays Mon. - Fri. from 5.30 - 10.30. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Robin Halpin Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** *Continental restaurant.* Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Ann Hampton Callaway entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Cabaret-show lounge, thru 11/1-27, Billy Fellows, Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 11/6, singer Barbara Cook, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. 11/8-12/4, Edie Adams. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Disco from 8:30. Thru 11/27, Karl & Mary Keller, Mon.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Hideaway:** Singer-pianist George Feyer, Tues.-Sat. from 9-1 a.m. **Cocktail Terrace:** The Michael Favato Trio play Tues.-Sat., 7 - midnight. Pianist-singer Dardinella plays Sun.- Mon. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant *with authentic East Indian music featuring the Badal* Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer-pianist Jorge Rios plays *nightly from 7 p.m.* AE, V.

Piano Rooms

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Marcie Stein and Jimmy Hosbein. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins, Mon.-Fri., 9-midnight. AE, DC, MC, V.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 11/1, Pat Stanley. 11/2, 3, Kate Lynn Reiter. 11/4, Gail Wilson. 11/5, Randa McNamara. 11/6, Bruce Hopkins. 11/7, Lois Kopf. 11/8, Pat Stanley. 11/9, Cheryl Lodge. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 11/2-6, Judy Carmich. AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant with pianist Joey Singer, Mon.-Sat., 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Berri Blair in the lounge Tues.-Sat. from 7. AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Thru 11/6, singer-pianist Paul Roth entertains, Tues.-Sat. 6-8, and 9-midnight. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues., Carol O'Shaughnessy Wed.-Sun., Houston Allred. AE, DC, MC, V.

THE PRIORY—224 E. 53rd St., 753-1090. Pianist-singer Don Tabor, Mon.-Fri. from 8. AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. *Continental restaurant.* Arnold Nelson and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

ROYAL ROOST—154 W. 13th St., 255-3619. Continental restaurant with singer-pianist Danny Lanning playing Wed.-Sat. from 7:30-midnight. Midnight Cabaret: 11/5-7, Maria Manville. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Dan Riddle at the piano, Wed.-Thurs. 8:30-12:30. Singer-pianist Richard Kaplan, Fri.-Sat. 8:30-12:30. AE, DC, MC, V.

TRE AMICI—1294 Third Ave., at 74th St., 535-3416. Italian restaurant with pianist-composer-singer Charles Deforest, Tues.-Sat. from 10-1 a.m. AE, CB, DC, MC, V.

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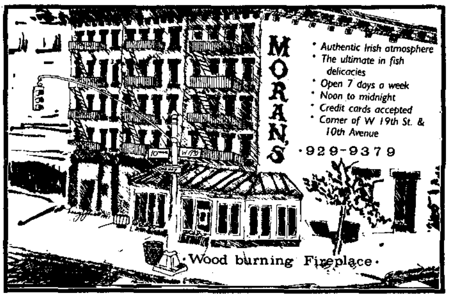

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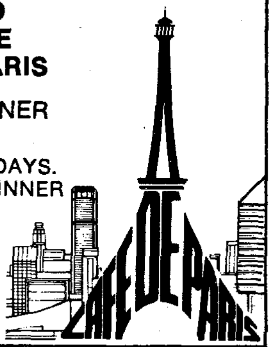

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sea bass seviche with avocado, crisp roast duckling with New York State peach sauce, poached Atlantic halibut with American caviar and saffron cream. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-11, Fri.-Sun. to midnight. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. **(I)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: chicken & ribs, hamburgers, salads. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to midnight. **(I)** AE, MC, V.

TWO ELEVEN—211 W. Broadway, at Franklin St., 925-7202. Casual. American-Nouvelle. Spcls: insalata di mare, cucumber soup, steak au poivre, filet of sole grenobloise. Res. sug. Open daily noon-2 a.m. **(I).** AE.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-11, Sun. 5-10. Complete D. **(M)** AE, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11, Sat. to midnight, Sun. 1-10. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. American-Nouvelle. Spcls: roquefort beignets with apple purée, chicken with two mustards, grilled marinated quail with fresh sage. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Ent. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards..

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JEANNE'S—305 E. 41st St., 370-9555. Dress opt. Continental. Spcls: bouillabaisse, rainbow pasta, suprême of stuffed chicken. Res. sug. L Mon.-Sat. 11:30-2:30. D daily 6-11. Early bird D 6-7. Br Sun. noon-3. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish-English. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MARY ELIZABETH'S—6 E. 37th St., 683-3018. Casual. Traditional American. Spcls: spoon-dropped codfish balls, roast loin of pork, beef pot-roast, home baked bread. B Mon.-Sat. 7-11. L Mon.-Sat. 11-3. D Mon.-Fri. 4-9. Complete D. Private parties for 50. Closed Sun. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. *Jacket req. International. Res. sug. B daily* 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced-rate parking in bldg. **(I-M)** AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat.-Sun. noon-4. Bar open til 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, *Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from* 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SABRINA'S—106 E. 19th St., 477-6220. Casual. Italian. Spcls: lasagna verdi al forno, chicken Sabrina, shrimp Giuseppe. Res. sug. L Mon.-Fri. 11-4. D daily 4-10:45. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open to 4 a.m. Outdoor café. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. *Jacket required.* Nouvelle-Continental. Spcls: squab & sweetbread terrine with fresh morelles, smoked cornish game hen, sausage of wild boar & mushrooms, medallion of venison. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—** 246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

23rd STREET BAR & GRILL—158 E. 23rd St., 533-8877. Casual. American-Continental. Spcls: batter fried chicken, chinese baby-back ribs, smoked turkey & mozzarella sandwiches, chili. Open Mon.-Fri. 11 a.m.-2 a.m., Sat. noon-3 a.m., Sun. to 1 a.m. Br Sun. noon-4. Private parties for 25-60. **(I)** AE.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Sun.-Thurs. 4-9, Fri.-Sat. 4-11 p.m. **(I-M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francaise. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, yankee pot roast, rib eye steak with an oyster blanket, shrimp with saffron mussels. Res. nec. L Mon.-Fri. 11:45-3. D daily 5:30-10. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., at 19th St., 989-9225. Casual. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, live lobster tank. Res. sug. Open daily noon-midnight. **(I-M)** AE, MC, V.

NEW YORK STATLER—Seventh Ave. & 33rd St., 736-5000. **Haymarket Restaurant and Fireplace Lounge:** Turn-of-century dining room. Casual. B from 7 a.m. L from 11:30. D 5-10:30 **(M). Penn Bar:** L cocktails until 2. Sun. noon-2 a.m. beverages only. **(I-M). Lobby Bar:** Beverages noon-midnight. AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zaruela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. *Private parties for 80.* Closed Sun. **(M)** AE, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. to 11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. *Spcls: soup, salad, fondue, sandwiches,* cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. D Sun. 5-11. **(I)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

THE COMMON GOOD—304 E. 48th St., 935-9840. Casual. American-Continental. Spcls: oriental sesame chicken, Texas barbecue ribs, Louisiana shrimp fry. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Bar til 3 a.m. Ent. nightly. **(I-M)** AE.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. *Spcls: jambalaya, shrimp creole, oysters Rockefeller.* Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

JIMMY'S 46—148 E. 46th St., 986-4676. Dress opt. Continental. Spcls: steak suprême, mixed seafood platter, veal masala, lamb chops. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11, Sat. from 4. Private parties for 55. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

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LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, médaillons de veau aux girolles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, scallop & shrimp pernod, prime ribs. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

MORMANDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dress opt. Italian-Continental. Spcl: steak. L daily noon-3. D daily 5-midnight. Complete D. **(I-M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

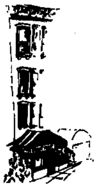
THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.



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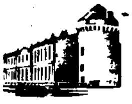

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***TANG'S CHARIOT*—236 E. 53rd St.,** 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

ARTHUR'S—44 W. 56th St., 581-9765. Casual. Continental-American. Spcls: steak, lobster. L Mon.-Sat. 11:30-3. D Mon. 4-8, Tues.-Sat. 4-midnight. Complete D. Singing waiters and waitresses. Ent. nightly from 5:30. No min. or cover. Parties. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(I)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

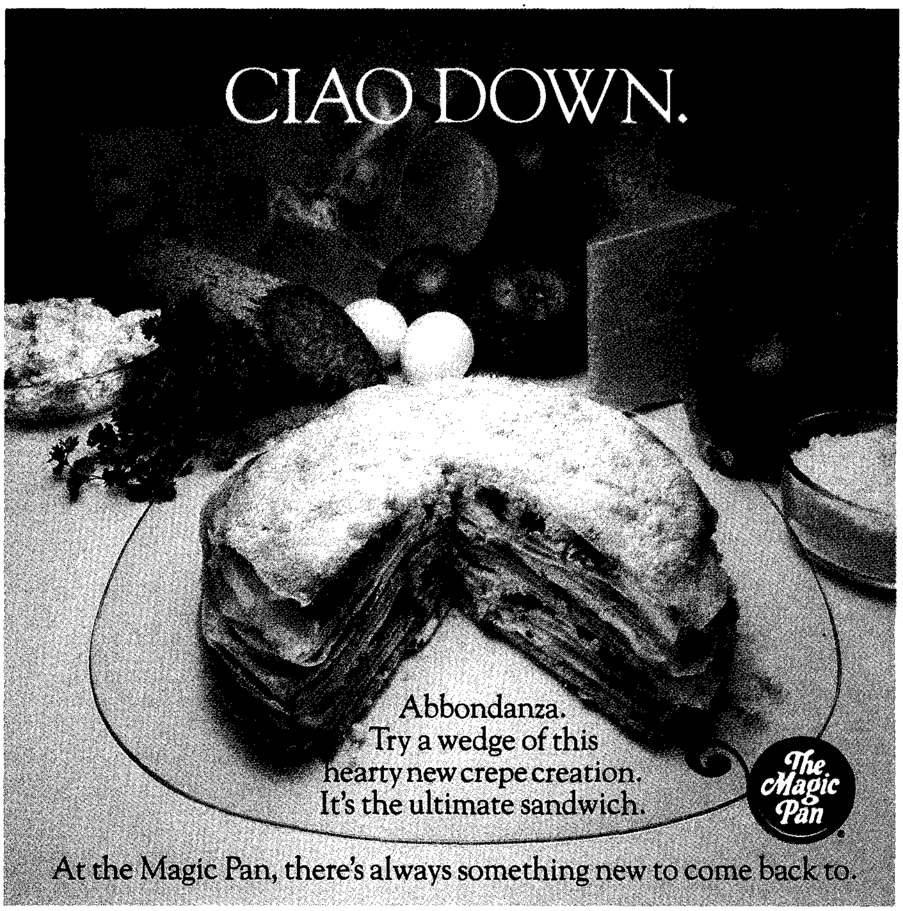
BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

ENCORE! CAFE—158 W. 44th St., 869-2672. Casual. French. Spcls: veal marengo, coquilles St.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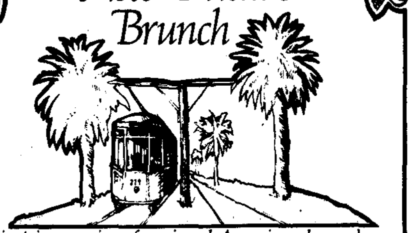

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FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1-2 hrs. later. **(I-M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IMPERIAL DRAGON WEST—45 W. 55th St., 582-6180. Casual. Chinese-Szechuan. Spcls: thrice fowled, crystal prawns, Peking duck. Res. sug. Open daily noon-midnight. Complete L. **(I-M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

LORD JIM'S—1674 Broadway, at 52nd St., 247-1374. Casual. Continental-Seafood. Spcls: seafood puff, chicken zingara, marinated grilled chicken. Res. sug. L Mon.-Fri. 11:30-3. Br Sat. 11:30-3. D daily 4:30-midnight. Pianist Wed.-Sat. **(I-M)** AE, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouilli, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-3. After-theater S Mon.-Sat. to 12:30, Sun. to 11. Parties. **(M)** AE, CB, DC, MC, V.

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIX'S—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

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ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BEEFSTEAK CHARLIE'S—968 Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Sun.-Wed. 3:30-10, Thurs. to 10:30, Fri.-Sat. to midnight. **(I)** AE, DC, MC, V.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. *After-theater menu 10:30-12:30. Pianist nightly 5-midnight.* **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

THE GALLERY—1063 First Ave., at 58th St., 759-4200. Casual. American-French. Spcls: breast of duckling with blackcurrent, escalope of salmon with sauce pernod and fresh dill, grilled rack of lamb with sage and thyme. Res. sug. L Mon.-Fri. noon-3:30. D daily 6-11. Br Sun. noon-3:30. Private parties for 50. **(M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

INDIGO—41 E. 58th St., 308-4788. Jacket required. Continental. Spcls: Dover sole meunière, chicken curry, veal paillard. Res. sug. D Mon.-Sat. 7:30-2. Complete D. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. *D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m.* Closed Sun. **(M)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private

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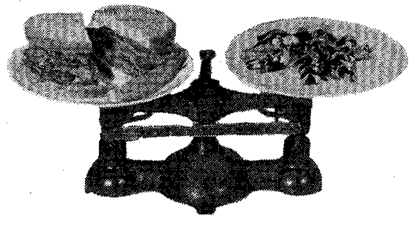

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NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: presse de sole Frères Troisgros, chausson de grenouille au cresson, filet d'agneau en croûte. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

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AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Italian. Spcls: marinated leg of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Tues.-Thurs. 5-11, Fri.-Sun. to midnight. Private parties. Closed Mon. **(M)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. L Tues.-Fri. noon-3. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Ronny Whyte Duo Tues.-Sat. from 8:30. **(M-E)** AE, DC.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE JACQUES COEUR—448 E. 79th St., 249-4920. Dress opt. French cuisine. Spcl: seasonal game. Res. sug. D only Tues.-Sun. with seatings at 7 & 9. Closed Mon. **(M-E)** AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: steamed mussels, poached fillet of sole with pesto sauce, escalope of veal stuffed with spinach & cheese, pears in beaujolais. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RASCALS—1284 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-4 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUC—312 E. 72nd St., 650-1611. Casual. Continental. Spcls: boiled beef with dill sauce and dumplings, roast duckling with sauerkraut and dumplings, beef goulash. Res. sug. L Sat.-Sun. noon-5. D daily 5-11. **(I-M)** AE, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 4 a.m. Br Sat. noon-4, Sun. from 9:30. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., *628-8652/8706. Casual. Szechuan-Cantonese.* Spcls: lemon chicken, chef's special fried shrimp, Szechuan dumplings. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-11, Fri.-Sat. to midnight. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

ZUCCHINI—1336 First Ave., bet. 71st & 72nd Sts., 249-0559. Casual. Vegetarian. Spcls: ratatouille casserole, steamed garden vegetables, soups, salads. Res. sug. L daily 11-5. D daily 5-11. Private parties for 60. **(I)** AE, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. *Dress opt. Continental-*Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp, beer, wine, or *sangria; and baked potato. Child's D.* **Bayridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free salad bar; shrimp; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

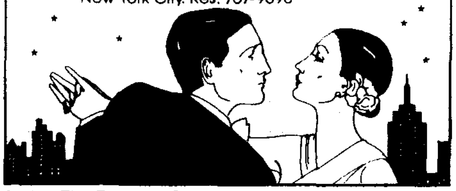
THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

BEEFSTEAK CHARLIE'S—*Flushing,* 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. **(I-M)** AE, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.



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RADIO HIGHLIGHTS

Wed., Nov 3

2:06/WQXR-AM/FM—Saint-Saens: Piano Cto in c, Op. 44.

3:00/WNCN—Mozart: Serenade #12 in c (Wedin).

4:00/WNCN—Schoenberg: Variations, Op. 31 (Karajan).

5:00/WNCN—Mussorgsky: Night on Bald Mountain (Slatkin).

5:06/WQXR-AM/FM—Rachmaninoff: Waltz Suite #2 for Two Pianos, Op. 17.

6:30/WNYC—Ravel: Rapsodie espagnole (Bernstein).

7:00/WNCN—von Dittersdorf: Concert for Harp in A (Robles/Brown).

8:00/WNYC—Rachmaninoff: Piano Cto #3 in d (Gutierrez/Previn). Simulcast with WNET-13.

8:06/WQXR-AM/FM—Mendelssohn: Sym #5 in d, Op. 107.

9:00/WNCN—Barber: Knoxville: Summer of 1915 (Price/Schippers).

WNYC—Balada: Music en Cuatro Tiempos (1959).

10:00/WNCN—Mozart: Sym #33 in B-Flat (Frager/Harnoncourt).

11:00/WNCN—G. Sammartini: Trio Sonata #2 in F (Hotteterre Qt).

11:30/WNYC—Satie: Trois Avant-dernieres pensees (Ciccolini).

Thu., Nov. 4

2:06/WQXR-AM/FM—Delius: Florida Suite (By The River).

3:00/WNCN—Dvorak: Qt in F, Op. 96 "American" (Orlando Qt).

WNYC—Manzoni: Messe.

5:00/WNCN—Bizet: Carmen: Flower Song (Domingo/Giulini).

5:06/WQXR-AM/FM—Catalani: Dance of the Water Nymphs from Lorelei.

6:30/WNYC—Russell: Woodman! Spare That Tree! (Jackson, Bolcom).

7:00/WNCN—Seeger: Piano Works (Bloch).

7:06/WQXR-AM/FM—Debussy: Rhapsody for Clarinet and Piano.

8:00/WNCN—Lovelock: Suite for Brass Qnt (American Brass Qnt).

WNYC—Menotti: Nocturne for soprano, harp and string Qt (Chamber Music Society of Lincoln Center).

8:06/WQXR-AM/FM—Parry: Sym #5 in b.

11:00/WNCN—Kalkbrenner: Qnt for Piano, Horn, Clarinet, Cello and Double Bass (Bloom, Howard, Sherry, Levine, Boehm).

Fri., Nov 5

2:06/WQXR-AM/FM—Scriabin: Piano Cto in f-sharp, Op. 20.

3:00/WNCN—Prokofiev: Sonata for Violin and Piano #2 in D (Staryk/Bernerdi).

WNYC—Music and the Spoken Word: **Strauss, Bliss, Rzewski.**

4:00/WNCN—Mahler: Sym #10 (Levine).

5:00/WNCN—Danzi: Concert for Cello in e (Blees/Buente).

5:06/WQXR-AM/FM—Mascagni: Intermezzo from L'Amico Fritz.

6:00/WNCN—Moszkowski: Spanish Dances, Op. 12 (Argenta).

7:00/WNCN—Chopin: Barcarolle in F-Sharp, Op. 60 (Gieseking).

7:30/WNYC—Rossini: La Cenerentola (Horne, de la Rosa, Richards, Araiza, Bruscantini, Montarsolo, Del Carlo/Bernardi).

8:06/WQXR-AM/FM—Mozart: Piano Cto #11 in F.

9:00/WNCN—Mahler: Sym #3 in d (Dernesch/Solti).

9:06/WQXR-AM/FM—Beethoven: "Ah Perfido", Op. 65.

11:00/WNYC—Edgar Froese's "Stuntman."

11:15/WNCN—Mendelssohn: Piano Trio #1 in d, Op. 49 (Istomin, Stern, Rose).

Sat., Nov. 6

10:00 a.m./WNCN—Palestrina: Ricercari on Tones 4, 6 and 8 (Clemencic).

WNYC—Walter Gieseking, pianist.

10:06 a.m./WQXR-AM/FM—Scarlatti: Cto Grosso #4 in g.

11:00 a.m./WNCN—Boccherini: Sym #3 in C, Op. 12 (Leppard).

12:00/WNCN—Dohnanyi: Ruralia Hungarica, Op. 32c (Gerle, Benoit).

WNYC—Mozart: 6 German Dances (Mozarteum Orch/Guschlbauer).

1:00/WNCN—Tchaikovsky: Concert for Violin in D, Op. 35 (Salerno-Sonnenberg).

2:00/WNYC—Rodgers and Hammerstein: Carousel (original cast).

2:06/WQXR-AM/FM—Massenet: Manon.

4:00/WNCN—Francaix: Divertissement for Bassoon and String Qnt (Melos Ensemble).

5:00/WNCN—Ruggles: Angels (Original Trumpet Version) (Schwartz).

5:06/WQXR-AM/FM—Drigo: Pas de Deux from Le Corsaire.

6:00/WNCN—Paderewski: Caprice in G, Op. 14, #3 (Paderewski).

6:30/WQXR-AM/FM—Buelow: "The Rainbow."

7:00/WNCN—Paganini: Sonata for Violin and Piano #6 in a (Markov, Mytnik).

8:00/WNYC—A Jazz history with Billy Taylor.

9:00/WNCN—Charpentier: Louise (Sills, Dunn, Gedda, Van Dam/Rudel).

9:06/WQXR-AM/FM—Brahms: Violin Cto (Oliveira/Shipway).

11:00/WNYC—Oregon: "Out of the Woods."

Sun., Nov. 7

10:00 a.m./WNCN—Paganini: Sonata for Violin and Guitar #6 in A (Terebesi, Prunnbauer).

WNYC—Eduard van Beinum and the Concertgebouw Orchestra.

10:06 a.m./WQXR-AM/FM—Prokofiev: Classical Sym in D, Op. 25

11:00 a.m./WNCN—Torelli: Concert for Violin in c, Op. 8 (Paillard).

12:00/WNCN—Lalande: Symphonies for the King's Supper (Columbo).

1:00/WNCN—Ravel: Trois Chansons (Kopleff, Henning, Guinn, Link/Hillis).

2:06/WQXR-AM/FM—Italy in **Verdi's** Operas.

3:06/WQXR-AM/FM—Vivaldi: Winter from The Seasons.

5:00/WNCN—Beethoven: Variations in c, Op. posth. (Kempff).

6:00/WNCN—Bax: Oboe Qnt (Lucarelli).

WNYC—Kirchner: Songs; **Ravel:** Piano Trio (Hoch, Robison, Harada, Nickrenz, Lesser, Kirchner, Thibaudet).

7:00/WNCN—R. Strauss: Salome, Op. 54: Final Scene (Welitsch/Reiner).

7:06/WQXR-AM/FM—Faure: Nocturne #13 in b, Op. 119.

8:00/WNYC—MacDowell: Piano Cto #2 in d (Gowen/Rostropovich).

8:06/WQXR-AM/FM—Verdi: Don Carlo.

10:00/WNCN—Holzbauer: Qnt for Flute, Violin, Viola, Bassoon and Concertante Harpsichord in G (Weber, Frei).

WNYC—Stamitz: Clarinet Cto #10 in B-Flat (Paradise/Zuckerman).

Mon., Nov. 8

2:06/WQXR-AM/FM—Vivaldi: Flute Cto in F, Op. 10.

3:00/WNCN—Schubert: Impromptu in E-Flat, Op. 90, #2 (Kars).

WNYC—Schoeck: Elegie.

5:06/WQXR-AM/FM—Dvorak: Slavonic Dance #10 in e, Op. 72.

6:00/WNCN—Boccherini: Concert for Cello in B-Flat (Parisot/Stewart).

6:30/WNYC—Piston: Sym #2.

7:00/WNCN—Gliere: Concert for Coloratura Soprano, Op. 82 (Sutherland/Bonynge).

7:06/WQXR-AM/FM—Weber: Sym #1 in C.

8:00/WNCN—Ravel: Trois Poemes de Stephane Mallarme (Melos Ensemble).

WNYC—Sibelius: The Oceanides (Beecham).

9:00/WNCN—Mozart: Duo for Violin and Viola #2 in B-Flat (Steinhardt, Tree).

9:06/WQXR-AM/FM—Stravinsky: Le Sacre de Printemps (Ax, Leinsdorf).

11:00/WNCN—Donizetti: Sonata for Flute and Harp (Larrieu, Mildonian).

WNYC—Davies: 3 Early Scottish Motets (Fires of London).

Tue., Nov. 9

2:06/WQXR-AM/FM—Bach: Suite #4 in D.

3:00/WNCN—Grieg: Lyric Suite, Op. 54 (Weldon).

4:00/WNCN—Bartok: Qt #3 (Tokyo String Qt).

5:00/WNCN—Telemann: Fantasias (Kosofsky).

5:06/WQXR-AM/FM—Chopin: Polonaise #1 in c-sharp, Op. 26.

6:00/WNCN—Satie: Trois morceaux en forme de poire (Lanchbery).

6:30/WNYC—Work: Songs of the Civil War Era (Morris, Jackson, Bolcom).

8:00/WNCN—Purcell: Music for the Funeral of Queen Mary, 1695 (Somary).

WNYC—Sessions: The Black Maskers, ballet suite (Hanson).

8:06/WQXR-AM/FM—Schubert: Rondo in A for Violin and String.

9:00/WNCN—Schumann: Symphonic Etudes, Op. 13 (Pollini).

9:06//WQXR-AM/FM—Dohnanyi: Cello Cto, Op. 12.

11:00/WNCN—Brahms: Sonata for Cello and Piano #2 in F, Op. 99 (Piatigorsky, Rubinstein).

TELEVISION

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Thu/**Movie:** Who Has Seen the Wind
Fri/Split Cherry Tree
Tue/Raggedy Ann & Andy
S Fri/Crown of Bogg
Mon/The Gold Bug
Tue/**Movie:** Three Tales Dark and Dangerous

6:10
S Thu/Mark Twain Theatre

6:25
7 Listen and Learn

6:30
2 News
4 Early Today
5 Popeye
11 Magilla Gorilla
H Wed/Trilogy: Three Classic Tales in the Magic of Claymation
Fri/**Movie:** Paternity
S Fri/**Movie:** Legend of the Wild

7:00
2 News
4 Today
5 World's Greatest Cartoon Show
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
S Mon/**Movie:** Improper Channels

7:30
9 Jim Bakker
11 *Pink Panther*
H Tue/Blockheads: The 4th Annual Ventriloquism and Comedy Show
Fri/Inside the NFL
S Wed/**Movie:** The Shogun Warriors: Starvengers
Thu/**Movie:** House Calls
Tue/Jonathan Winters

8:00
11 *Scooby Doo*
H Wed/**Movie:** Paternity
Thu/Portrait of a Rebel: Margaret Sanger
Fri/Inside the NFL
Mon/Sherlock Holmes
S Tue/**Movie:** House Calls

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 MGM Cartoon Festival
H Tue/**Movie:** Paternity
S Fri/Fall Line

9:00
2 Match Game
4 Donahue
5 I Love Lucy
7 Richard Simmons
9 Straight Talk
11 Great Space Coaster
H Thu/HBO Magazine
S Mon/Laff-a-Thon

9:30
2 Jokers Wild
5 Dr. Ruth
7 Good Morning New York
11 Flipper
H Wed/Money Matters
S Wed,Fri,Mon/Aerobicise

10:00
2 $25,000 Pyramid
4 Diff'rent Strokes
5 Tom Cottle
9 Romper Room
11 Civic Programming
H Wed/**Movie:** Silence of the North
Thu/Crystal Gayle in Concert
Fri/**Movie:** I Go Pogo
Mon/**Movie:** Falling in Love Again
Tue/**Movie:** Ice Castles
S Wed/**Movie:** Imitation General
Thu/**Movie:** Soldiers Three
Fri/**Movie:** Skirts Ahoy
Mon/**Movie:** Never So Few
Tue/**Movie:** Battleground

10:30
2 Child's Play
4 Wheel of Fortune
5 Hour Magazine
7 So You Think You Got Troubles?!
W Wed/**Movie:** Hondo
Thu/**Movie:** Cat and Canary
Fri/**Movie:** Underground Aces
Mon/**Movie:** Octagon
Tue/**Movie:** Cannonball Run

11:00
2 Price Is Right
4 Texas
7 Love Boat
9 Tic Tac Dough
11 Odd Couple
H Thu/**Movie:** The Jazz Singer

11:30
5 My Three Sons
9 In Search of
11 Candid Camera
Mon/Camelot
H Wed/**Movie:** House Calls
Fri/**Movie:** The Incredible Shrinking Woman
S Wed/Jonathan Winters

12 **NOON**
2 Tattletales
4 Doctors
5 Waltons
7 Family Feud
9 News
11 Good Times
H Mon/HBO Magazine
Tue/The Rainmaker
S Wed/**Movie:** Zoot Suit
Thu/**Movie:** Rich and Famous
Fri/Fifth of July
Tue/**Movie:** All Night Long

12:05
S Mon/**Movie:** The High Country

12:30
2 *Young and the* Restless
4 Search for Tomorrow
7 Ryan's Hope
11 *Inn Midday Edition*

1:00
4 Days of Our Lives
5 Midday
7 All My Children
9 Wed/**Movie:** The Gamblers (1970). Suzy *Kendall, Don Gordon.* Professional swindlers go after a millionaire.
Thu/**Movie:** Carefree (1938). *Fred Astaire,* Ginger Rogers. Entertaining Irving Berlin musical comedy.
Fri/**Movie:** *That Man* in Istanbul (1966). Horst Bucholz, Perrette Pradier. Espionage comedy.
Mon/**Movie:** Imitation of Life (1959). Lana Turner, Sandra Dee. Mesmerizing Douglas Sirk melodrama.
Tue/**Movie:** Honky Tonk (1941). Clark Gable, Lana Turner. Western romance.
11 700 Club
H Thu/**Movie:** The Sea Wolves
Fri/**Movie:** Paternity
Mon/**Movie:** Ode to Billy Joe

1:30
2 As the World Turns
H Wed/**Movie:** The Incredible Shrinking Woman
S Tue/**Movie:** Four Horsemen of the Apocalypse

2:00
4 Another World
5 News
7 One Life to Live
11 Wed,Thu,Mon,Tue/Magic Garden
Fri/Big Blue Marble
S Wed,Mon/Aerobicise
Thu/Laff-a-Thon

2:10
5 Popeye & Friends

2:15
S Fri/Aerobicise

2:30
2 Capitol
11 Krofft Superstars
H Fri/The Rainmaker
Tue/Blockheads: The 4th Annual Ventriloquism and Comedy Show
S Wed/John Curry's Ice Dancing
Thu/**Movie:** Prisoner of War
Fri/Fall Line
Mon/**Movie:** Improper Channels

3:00
2 Guiding Light
4 Fantasy
5 World's Greatest Cartoon Show
7 General Hospital
9 Bonanza
11 Tom and Jerry
H Wed/**Movie:** Paternity
Thu/Portrait of a Rebel: Margaret Sanger
Mon/Video Jukebox

3:30
H Mon/**Movie:** Falling in Love Again
Tue/**Movie:** Paternity
S Fri/Sophie Minds the Store

4:00
2 Barnaby Jones
4 Romance Theatre
7 Edge of Night
9 Soap World
11 Scooby Doo
13 Sesame Street
S Wed/Jonathan Winters
Thu/Crown of Bogg
Fri/**Movie:** Legend of the Wild

4:30
4 More Real People
5 What's Happening
7 People's Court
9 Wed/**Movie:** Adios, Amigo (1976). Fred Williamson, Richard Pryor. Comedy about con men.
Thu/**Movie:** Return to Boggy Creek (1977). Dawn Wells, Dana Plato. A killer bear causes terror.
Fri/**Movie:** Sahara (1943). Humphrey Bogart, Bruce Bennett. Well-made WW2 drama.
Mon/**Movie:** Deadly Harvest (1972). Clint Walker, David Brown. Ecological disaster.
Tue/**Movie:** Dr. Cyclops (1940). Albert Dekker, Janice Logan. A mad doctor shrinks people.
11 Pink Panther
13 What's Happening
H Wed/Commodores in Concert
S Wed,Tue/Mark Twain Theatre
Thu/The Gold Bug
Mon/**Movie:** Three Tales Dark and Dangerous

5:00
2 4 7 News
5 Charlie's Angels
11 Little House on the Prairie
13 Mister Rogers' Neighborhood
H Thu/**Movie:** Who Has Seen the Wind
Fri/**Movie:** I Go Pogo
Tue/Raggedy Ann & Andy

5:30
13 Electric Company
H Wed/**Movie:** The Cop and the Anthem
Mon/**Movie:** I Go Pogo
S Thu/**Movie:** House Calls

Evening, Nov. 3-5 and 8-9

Wed., Nov. 3

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days Again
13 21 3-2-1 Contact
31 Brooklyn College Presents
H Trilogy: Three Classic Tales in the Magic of Claymation
S **Movie:** The Club

6:30
5 WKRP in Cincinnati
7 News
11 Barney Miller
13 N.J. Nightly News
21 World of Cooking
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Righteous Apples

7:30
2 Muppets
4 Family Feud
5 All *in the* Family
7 People's Court
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Everyday Cooking
31 The Price of the Union
H Money Matters

8:00
2 Seven Brides for Seven Brothers
4 Real People
5 PM Magazine
7 Tales of the Gold Monkey
9 **Hockey:** Islanders vs. Detroit
11 Smiley's People. John *le Carré's classic* espionage thriller, starring Alec Guinness, Eileen Atkins. Part II.
13 Previn *and the* Pittsburgh
21 All Creatures Great and Small
H **Movie:** So Fine
N **Movie:** Cinderella
S Bizarre
W **Movie:** Conqueror

8:30
5 Carol Burnett
S John Curry's Ice Dancing

8:40
31 In the Event Anyone Disappears

9:00
2 Alice
4 Facts of Life
5 Merv Griffin
7 Fall Guy
13 Stanley Kramer on Film
21 Hitch Hiker's Guide to the Galaxy
31 Humanities Through the Arts

9:30
2 Filthy Rich

SOLUTIONS TO LAST WEEK'S PUZZLES

S	W	O	R	D	A	N	D	B	U	C	K	L	E	R
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TELEVISION

4 Family Ties
13 Men of Lsu
21 Doctor in the House
31 Understanding Human Behavior
H Catch a Rising Star's 10th Anniversary

10:00
2 Tucker's Witch
4 Quincy
5 11 News
7 Dynasty
13 The Search for Alexander the Great
21 Butterflies
31 Japan: Living/Changing Tradition
N **Movie:** Let's Make a Dirty Movie
S Eerie Midnight Horror Show
W **Movie:** High and Mighty

10:30
9 **Basketball:** Knicks vs. Golden State Warriors
11 Metropolitan Report
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
11 Entertainment Tonight
13 War and Peace
21 Inside Business Today
31 Focus on Society
H **Movie:** Paternity

11:30
2 Archie Bunker's Place
4 Tonight
5 Starsky & Hutch
7 Nightline
11 Saturday Night
21 Latenight
31 American Story.
S **Movie:** First Monday in October

12 MIDNIGHT
2 **Movie:** The Child Stealer (1979). Beau Bridges, Blair Brown.
7 Late Night News
N **Movie:** Beau Pere

12:30
4 David Letterman
5 Mission: Impossible
11 Star Trek
W **Movie:** McLintock

12:40
H **Movie:** Death Valley

1:00
7 **TV Movie:** QB VII - Part III (1974).
9 Madame's Place

1:10
5 Hogan's Heroes
9 Pitfall
S **Movie:** Zoot Suit

1:30
4 11 News

2:00
2 News Nightwatch
5 **Movie:** Dragoon Wells Massacre (1957). Barry Sullivan, Dennis O'Keefe. Routine Western.
9 **Movie:** Let's Dance (1952). Fred Astaire, Betty Hutton. Great dancing from Astaire; little else.
11 **Movie:** Straight on 'Till Morning (1973). Rita Tushingham, Shane Briant.

2:10
H **Movie:** House Calls

2:30
4 Uncle Floyd

2:35
7 News

2:55
S **Movie:** The Club

3:00
4 Mary Tyler Moore
9 **Movie:** Broken Journey (1948). Phyllis Calvert, James Donald. The struggle of plane crash survivors.

3:30
4 Here's Lucy

3:44
5 Love American Style

3:50
H **Movie:** Silence of the North

4:00
11 Best of Groucho

4:30
11 Abbott and Costello

4:35
S Eerie Midnight Horror Show

5:00
11 Focus: New Jersey

5:25
H Money Matters

5:30
9 Morning Stretch
11 News

Thu., Nov. 4

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days
13 21 3-2-1 Contact
31 N.Y.U. Broadcast Lab

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 World of Cooking
31 City Comment

6:45
31 News from City Hall

6:55
21 National Geographic

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 New Voice
H Inside the NFL

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 So You Think You Got Troubles?!
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Woodwright's Shop
31 Say Brother
S Aerobicise
W Pittsburgh vs. N.J. Devils

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Joanie Loves Chachi
9 **Movie:** The Silencers (1966). Dean Martin, Stella Stevens. First of the Matt Helm espionage series.
11 **Movie:** The Three Musketeers (1974). Richard Chamberlain, Oliver Reed. Richard Lester's comic version of the Dumas novel is rich entertainment.
13 Hitch Hiker's Guide to the Galaxy
21 L.I. Speak-Out
31 Tony Brown's Journal
H **Movie:** True Confessions
N **Movie:** The Boogey Man
S **Movie:** Rich and Famous

8:30
5 Carol Burnett & Friends
7 Star of the Family
13 Sneak Previews
31 Afro-American Perspective

9:00
2 Simon & Simon
4 Cheers
5 Merv Show
7 Too Close for Comfort
13 **Movie:** Ministry of Fear (1945). Ray Milland, Marjorie Reynolds. Spy melodrama based on a Graham Greene novel, directed by Fritz Lang.
21 Sneak Previews
31 Humanities Through the Arts

9:30
4 Taxi
7 It Takes Two
21 This Old House
31 Understanding Human Behavior

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 Newark and Reality
21 Austin City Limits
31 Japan: Living/Changing Tradition
H Crystal Gayle in Concert
N **Movie:** Wise Blood
S A New Day in Eden

10:30
9 Nine on N.J.
11 Metropolitan Report
13 Non Fiction Television
31 It's Everybody's Business
W **Movie:** Octagon

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
21 Inside Washington
31 Focus on Society
H **Movie:** Prince of the City
S **Movie:** Tattoo

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Roosevelt
11 Saturday Night
13 Masterpiece Theatre: To Serve Them All My Days
21 Latenight
31 American Story

12 MIDNIGHT
7 Late Night
9 Pitfall
21 Latenight
N **Movie:** Return of Bruce

12:15
W **Movie:** Firecracker

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked For It
11 Star Trek

12:40
2 McCloud

12:45
S **Movie:** Naughty Wives

1:00
7 **Movie:** QB VII - Part IV (1974)
9 Psychic Phenomena

1:30
4 11 News
5 Hogan's Heroes

2:00
2 News Nightwatch
5 **Movie:** Lightning Strikes Twice (1951). Ruth Roman, Richard Todd. An ex-con finds redemption and revenge
9 Joe Franklin
11 **Movie:** The Importance of Being Earnest (1953). Michael Redgrave, Joan Greenwood. Memorable adaptation of Oscar Wilde's classic satire.
H All Night Radio

2:05
S **Movie:** House Calls

2:30
4 Uncle Floyd
H Inside the NFL

2:35
7 News

3:00
4 Mary Tyler Moore
9 **Movie:** The Half-Breed (1952). Robert Young, Janis Carter. Dull Western.
H Inside the NFL

3:30
4 Here's Lucy
H **Movie:** True Confessions

3:37
5 Love American Style

3:45
S Laff-a-Thon

4:00
11 Best of Groucho

4:30
11 Abbott and Costello

4:41
5 Love American Style

5:00
11 Biography
S The Gold Bug

5:20
H All Night Radio

5:30
9 Morning Stretch
11 News

Fri., Nov. 5

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days
13 21 3-2-1 Contact
31 Are You Listening
S **Movie:** Dunkirk

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 World of Cooking
31 City Comment
H Split Cherry Tree

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6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
H Inside the NFL

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 7 On Location
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Long Island Week in Review
31 Rock and Roll Review

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Benson
9 Meet the Mayors
11 **Movie: Smash-Up on** Interstate 5 (1976). Robert Conrad, Buddy Ebsen. *Airport* on the ground, with great crash footage.
13 Washington Week in Review
21 Feeling Fine!
H **Movie: Ghost Story**
N **Movie: The Man Who Loved Women**
S **Movie: Ghost Story**
W **Movie: Cannonball Run**

8:30
5 Carol Burnett
7 Odd Couple
9 New York Report
13 Wall $treet Week
21 Wild America

8:40
31 Black and Tan Fantasy

9:00
2 Dallas
4 Knight Rider
5 Merv Show
7 Greatest American Hero
9 Greatest Sports Legends
13 Body in Question
21 **Movie: Follow the** Boys (1944). Vera Zorina, Orson Welles.
31 Odyssey

9:30
9 **Hockey:** Rangers vs. Edmonton Oilers

9:45
W **Movie: Stir Crazy**

10:00
2 Falcon Crest
4 Remington Steele
5 11 News
7 The Quest
13 Great Performances: Marie Curie
31 Masterpiece Theatre: To Serve Them All My Days
H **Movie: Paternity**
N **Movie: The Wild Child**
S **Movie: My Bloody Valentine**

10:30
11 Metropolitan Report

11:00
2 4 7 News
5 M*A*S*H
11 Entertainment Tonight
13 **Movie: So Evil My** Love (1948). Ray Milland, Ann Todd. Blackmail and Murder
21 Long Island Week in Review

11:30
2 **TV Movie:** Diary of a Teenage Hitchhiker (1979). Dick Van Patten, Charlene Tilton.
4 Tonight
5 Starsky & Hutch
7 Nightline
11 Saturday Night
21 Latenight

11:35
H **Movie: So Fine**
S **Movie: Paternity**

11:45
W **Movie: Nea**

12 MIDNIGHT
7 Late Night News
N **Movie: The Last Metro**

12:30
4 SCTV Network
5 Mission: Impossible
9 Madame's Place
11 Star Trek

1:00
7 **Movie: The Salzburg** Connection (1972). Barry Newman. An ambitious ex-spy discovers hidden Nazi secrets.
9 Psychic Phenomena
W **Movie: True Confessions**

1:10
H **Movie: The** Incredible Shrinking Woman
S **Movie: All Night** Long

1:30
5 America's Top Ten
11 News

2:00
2 **Movie: Ulzana's Raid** (1972). Burt Lancaster, Bruce Davison.
4 News
5 Soul Train
9 Joe Franklin
11 Best of the Midnight Special

2:40
H The Rainmaker
S Fifth of July

2:55
7 News

3:00
4 Uncle Floyd
5 **Movie: I Confess** (1953). Montgomery Clift, Anne Baxter. Brilliant Hitchcock thriller about a priest who knows but cannot tell.
9 **Movie: Dingaka** (1965). Stanley Baker, Juliet Prowse. Uninspired story of racial clash in South Africa.
11 **Movie: Arruza** (1972). Anthony Quinn narrates this documentary about a Mexican matador.

3:20
7 News

3:30
4 Mary Tyler Moore

4:00
2 **Movie: I Love My** Wife (1970). Elliott Gould, Brenda Vaccaro.
4 Here's Lucy

4:30
11 Abbott and Costello

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TELEVISION

4:55
H HBO Magazine

5:00
11 Biography

5:30
11 News
S Fall Line

5:35
9 **Movie:** Bring 'em Back Alive (1932). Frank Buck. An expedition into the Malayan jungle...

Mon., Nov. 8

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days
13 21 3-2-1 Contact
31 All About TV
S **Movie:** The High Country

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 World of Cooking
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Up and Coming
H HBO Magazine

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Day of Disaster
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Tony Brown's Journal
31 Opening Night

8:00
2 Square Pegs
4 Little House on the Prairie
5 PM Magazine
7 That's Incredible
9 **Movie:** The Tamarind Seed (1975). Omar Sharif, Julie Andrews. Blake Edwards's elegant espionage-romance.
11 Smiley's People, Part III.
13 Great Performances: The Charterhouse of Parma
21 Undersea World of Jacques Cousteau
31 Black Music in the Seventies
H **Movie:** Ghost Story
N **Movie:** Animal Crackers
S **Movie:** Prince of the City
W **Movie:** McLintock

8:30
2 Private Benjamin
5 Carol Burnett

9:00
2 M*A*S*H
4 **Special:** George Burns and Other Sex Symbols
5 Merv Show
7 **TV Movie:** The First Time (1982). Susan Anspach, Jennifer Jason Leigh.
13 Magic of Dance
21 Stanley Kramer on Film
31 Cityscope

9:30
2 Newhart
31 Men of LSU

10:00
2 Cagney & Lacey
4 **Special:** Loretta Lynn in New York
5 11 News
9 Jennie
13 Six Great Ideas
21 Sound Festival
31 Mystery
H **Movie:** Stranger in the House
N **Movie:** The Wild Child

10:15
W **Movie:** Hondo

10:30
11 Metropolitan Report

11:00
2 4 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 Screenwriters/Word Into Image
21 Tony Brown's Journal
S **Movie:** Body and Soul

11:30
2 Trapper John, M.D.
4 Best of Carson
5 Last Word: New York Governor
7 Nightline
9 Hawaii Five-O
11 Saturday Night
13 **Movie:** Million Dollar Legs (1932). W.C. Fields, Jack Oakie. Political farce about a mythical kingdom.
21 Latenight

11:40
H Catch a Rising Star's 10th Anniversary

11:45
W **Movie:** High and Mighty

12 MIDNIGHT
7 News
13 Doctor in the House
N **Movie:** Animal Crackers

12:30
4 David Letterman
5 Mission Impossible
7 Nightline
9 You Asked For It
11 Star Trek

12:40
2 Columbo

12:50
S **Movie:** The Exterminator

1:00
7 The Last Word
9 Psychic Phenomena

1:10
H **Movie:** Ghost Story

1:30
4 News
5 Hogan's Heroes
7 **Movie:** In Cold Blood (1968). Robert Blake, John Forsythe.
11 News

2:00
2 News Nightwatch
5 Best of Midday
9 Joe Franklin

2:30
4 Mary Tyler Moore

2:35
S **Movie:** Naughty Wives

3:00
4 Romance Theatre
5 Off the Set
9 **Movie:** Captain Boycott (1947). Stewart Granger, Kathleen Ryan. Worthwhile historical drama of Irish rebellion.

3:05
H **Movie:** Stranger in the House

3:30
4 Here's Lucy
5 Black News

4:00
4 News
5 Love American Style
S **Movie:** Body and Soul

4:10
7 News

5:30
11 Focus: New Jersey

Tue., Nov. 9

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Mork & Mindy
13 21 3-2-1 Contact
31 Women: NY Edition
S **Movie:** Heaven Can Wait

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 World of Cooking
31 City Comment
H Rascal Dazzle

6:45
31 News from City Hall

7:00
2 4 News
5 M*A*S*H
7 '82 Vote-Election Coverage
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Que Pasa U.S.A.?

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Here's Richard
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Feeling Fine!
31 Tony Brown's Journal

8:00
2 The Scarlet Pimpernel. Starring Ian McKellen, Anthony Andrews, Jane Seymour.
4 Father Murphy
5 PM Magazine
7 Happy Days
9 **Movie:** The Hard Way (1980). Patrick McGoohan, Lee Van Cleef. The exploits of an assassin-for-hire.
11 **Movie:** Rolling Thunder (1977). William Devane, Tommy Lee Jones. Brutal story of a Vietnam vet's revenge.
13 Nova
21 Nature
31 With Ossie and Ruby
H **Movie:** Ice Castles
N **Movie:** Night School
S **Movie:** Rich and Famous
W **Movie:** I Hate Blondes

8:30
5 Carol Burnett
7 Laverne & Shirley
31 Detroit Black Journal

9:00
4 Gavilan
5 Merv Griffin
7 Three's Company
13 Mystery!
21 Masterpiece Theatre: To Serve Them All My Days
31 Humanities Through the Arts

9:30
7 9 to 5

10:00
4 St. Elsewhere
5 11 News
7 Hart to Hart
9 Newark and Reality
13 21 Odyssey
31 Japan: Living/Changing Tradition
H **Movie:** So Fine
N **Movie:** Operation Orient
S A New Day in Eden
W **Movie:** Death Valley

10:30
9 Apple Polishers
11 Metropolitan Report
31 It's Everybody's Business
S Romance

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 **Movie:** Cleopatra (1934). Claudette Colbert, Warren William. Cleopatra before Elizabeth Taylor.
31 Focus on Society
S Bizarre

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Roosevelt
11 Saturday Night
31 American Story
H **Movie:** So Fine
S **Movie:** All Night Long
W **Movie:** Summer Camp

12 MIDNIGHT
7 The Last Word
9 Pitfall
N **Movie:** Return of Bruce

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked For It
11 Star Trek

12:40
2 McMillan and Wife

1:00
7 **Movie:** Anatomy of a Murder, Part I (1959). James Stewart, Ben Gazzara, Lee Remick.
9 Psychic Phenomena
S **Movie:** Heaven Can Wait

1:20
H **Movie:** Cutter's Way

1:30
4 11 News
5 Hogan's Heroes

2:00
2 News Nightwatch
5 **Movie:** Jaws of Death (1976). Richard Jaeckel, Jenifer Bishop. On the trail of a killer whale.
9 Joe Franklin

⓫ **Movie:** Cooper Canyon (1950). Ray Milland, Hedy Lamarr. Decent pioneer Western.

2:30
❹ Uncle Floyd

2:35
❼ News

2:45
🅢 Eerie Midnight Horror Show

3:00
❹ Romance Theatre
❺ Off the Set
❾ **Movie:** Rampage at Apache Wells (1966). Stewart Granger, Pierre Brice. Evil white men incite the Indians.

3:10
🅗 **Movie:** Paternity

3:30
❹ Mary Tyler Moore

3:59
❺ Love American Style

4:00
❹ Here's Lucy
❺ Love American Style
⓫ Best of Groucho

4:02
❺ Love American Style

4:15
🅢 **Movie:** House Calls

4:30
⓫ Abbott and Costello

4:45
🅗 **Movie:** So Fine

5:00
⓫ Biography

5:30
⓫ Suburban Closeup

Weekend, Nov. 6-7

Sat., Nov. 6

6:00
❷ Patchwork Family
❺ Pattern For Living
⓫ Joya's Fun School
🅗 **Movie:** Ice Castles

6:30
❹ Rebop
❺ Insight
❼ News
⓫ Hot Fudge
🅢 **Movie:** Shogun Warriors: Grandizer

7:00
❷ Captain Kangaroo
❹ Sonrisas
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Magilla Gorilla

7:30
❹ Infinity Factory
❺ Popeye
❼ Wildlife Adventure
❾ Growing Years
⓫ Pink Panther

8:00
❷ Speed Buggy
❹ Flintstones
❺ Bullwinkle
❼ Superfriends
❾ Christopher Closeup
⓫ MGM Cartoon Festival
⓭ Sesame Street
㉛ Carrascolendas
🅗 Blockheads: The 4th Annual Ventriloquism and Comedy Show

8:30
❷ Sylvester & Tweety
❹ Shirt Tales
❺ Laurel and Hardy Laughtoons
❼ Pac Man
❾ Apple Polishers
⓫ Sport Billy
㉛ Villa Alegre
🅢 John Curry's Ice Dancing

9:00
❹ Smurfs
❺ Little Rascals
❾ Nine on N.J.
⓫ Emergency!
⓭ Mister Rogers
㉑ Focus on Society
㉛ La Esquina
🅗 **Movie:** Any Which Way You Can

9:30
❷ Bugs Bunny/Road Runner
❺ I Love Lucy
❼ Pac-Man
❾ Davey and Goliath
⓭ Electric Company
㉛ Mundo Real

10:00
❺ Saturday Morning
❼ Mork and Mindy
❾ Dr. Who
⓫ **Movie:** Farewell to the Planet of the Apes (1974). Roddy McDowall, Ron Harper. Yet another amusing adventure in the ape-led future.
⓭ Nature
㉑ It's Everybody's Business
㉛ Sonrisas
🅢 **Movie:** Heaven Can Wait

10:30
❷ Gilligan's Planet
❹ Gary Coleman
㉛ Que Pasa U.S.A.?

11:00
❷ Pandamonium
❹ Incredible Hulk and the Amazing Spider Man
❼ Scooby & Scrappy Doo
❾ All Star Wrestling
⓭ Understanding Human Behavior
㉑ American Story
㉛ Humanities Through the Arts
🅗 Inside the NFL

11:30
❷ Meatballs & Spaghetti
⓭ ㉛ Understanding Human Behavior

12 **NOON**
❷ Popeye and Olive
❹ Jetsons
❺ America's Top Ten
❼ Weekend Specials
❾ Hardy Boys
⓫ Entertainment This Week
⓭ Presente
㉑ Square Foot Gardening
㉛ Understanding Human Behavior
🅗 **Movie:** Silence of the North
🅢 Mark Twain Theatre

12:30
❷ Fat Albert
❹ Flash Gordon
❺ Portrait of a Legend
❼ American Bandstand
⓭ This Old House
㉑ This Old House.

1:00
❷ Blackstar
❹ The Law Works
❺ Big Valley
❾ **Movie:** A Bullet for Sandoval (1970). Ernest Borgnine, George Hamilton. Civil War *family melodrama.*
⓫ At the Movies
⓭ ㉑ Victory Garden
㉛ Japan: Living/Changing Tradition
🅦 **Movie:** Spirit of the Wind

1:30
❷ Film Festival
❹ Weekly Magazine
❼ Sha Na Na
⓫ Hee Haw
⓭ French Chef
㉑ Long Island Week in Review
🅗 **Movie:** Ice Castles
🅢 Jonathan Winters

2:00
❷ Kidsworld
❹ **Movie:** Cry, the Beloved Country (1951). Sidney Poitier, Canada Lee.
❺ 6 Million $ Man
❼ To be announced
⓭ Matinee at the Bijou
㉑ *Long Island Sports*
㉛ It's Everybody's Business
🅢 **Movie:** Imitation General

2:30
⓫ The Legend of King Arthur

3:00
❷ To be announced
❺ **Movie:** Slaughter in San Francisco. Chuck Norris. Martial arts action.
❾ **Movie:** Three the Hard Way (1974). Jim Brown, Jim Kelly. Out to expose a secret, murderous organization.
⓫ Tom and Jerry
㉛ Focus on Society
🅦 The Making of Raiders of the Lost Ark

3:30
⓫ Pink Panther
⓭ Sneak Previews
🅗 Video Jukebox
🅢 Showtime's Hollywood

3:45
❼ **Boxing:** U.S.A. vs. the World

4:00
❷ Sports Saturday
❹ Sportsworld
⓫ White Shadow
⓭ Nova
㉑ Supersoccer
㉛ American Story
🅗 **Movie:** Any Which Way You Can
🅢 Laff-A-Thon
🅦 **Movie:** All the Marbles
🅢 **Movie:** Heaven Can Wait

4:30
❺ **Movie:** Chitty Chitty Bang Bang (1968). Dick Van Dyke, Sally Ann Howes.

5:00
❼ Wide World of Sports
❾ Championship Wrestling
⓫ Chips Patrol
⓭ America's Black Forum
㉑ Sesame Street
㉛ This Old House

5:30
❹ NFL Week in Review
⓭ Open Mind
㉛ Lawmakers
🅗 The Rainmaker

6:00
❷ Dave Marash Reporting
❹ News
❺ Starsky & Hutch
❾ Racing from Aqueduct
⓫ Star Trek
⓭ Lawmakers
㉑ Sneak Previews
㉛ Searching
🅗 **Movie:** Silence of the North
🅦 **Movie:** *Out of* Season

6:30
❷ ❹ News
❼ To be announced
❾ In Search of
⓭ Mainstream
㉑ Guitar With Frederick Noad
㉛ European Television
🅢 John Curry's Ice Dancing

7:00
❷ ❼ News
❹ Prime of Your Life
❺ Welcome Back, Kotter
❾ The Saint
⓫ Dance Fever
⓭ Inside Albany
㉑ Wall $treet Week
㉛ New Voice

7:30
❷ 2 on the Town
❹ Glen Campbell Music Show
❺ All in the Family
❼ New York People
⓫ Solid Gold
⓭ Agronsky & Co.
㉑ Inside Albany
㉛ Melody of a City: New Orleans
🅗 Sherlock Holmes

8:00
❷ Walt Disney
❹ Diff'rent Strokes
❺ **Movie:** Without Love (1945). Spencer Tracy, Katharine Hepburn. So-so romantic comedy with a great cast.
❼ T.J. Hooker
❾ **Hockey:** Rangers vs. Calgary Flames
⓭ Commanders
㉑ Magic of Dance
㉛ The Session: Ron Ellison Trio
🅝 **Movie:** Operation Orient
🅢 Sex: Teenage Style
🅦 Frank Sinatra

8:30
❹ Silver Spoons
⓫ **Movie:** Intermezzo (1939). Ingrid Bergman, Leslie Howard. Romance between concert musicians in this Hollywood favorite.

9:00
❷ **Movie:** One Shoe Makes It Murder (1981). Robert Mitchum, Angie Dickinson.
❹ Gimme A Break
❼ Love Boat
⓭ Mountbatten: A Man for the Century
㉑ Great Performances: The Charterhouse of Parma
㉛ N.Y.U. Broadcast Lab
🅢 **Movie:** Blood Beach

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9:30
4 Love, Sidney
31 Women: N.Y. Edition
H **Movie:** True Confessions
W **Movie:** Paternity

10:00
4 Devlin Connection
5 News
7 Fantasy Island
11 At the Movies
13 **Movie:** Three Cornered Moon (See Tue, 12 midnight).
21 Previn and the Pittsburgh
31 Six Great Ideas
N **Movie:** Shoot

10:30
5 Black News
9 **Basketball:** Knicks vs. Portland Trailblazers
11 News

11:00
2 4 7 News
5 M*A*S*H
11 Laugh Trax
S Bizarre

11:15
7 News

11:20
13 Mystery!

11:30
4 Twilight Theatre II
5 **Movie:** Taxi Driver (1976). Robert De Niro, Jodie Foster. Martin Scorsese's dazzling nightmare of New York lowlife. Superlative performances.
H All Night Radio
S **Movie:** The Happy Hooker Goes to Washington
W **Movie:** Games Women Play

11:45
2 Sportspeople
7 **Movie:** Buster and Billie (1974). Jan-Michael Vincent, Joan Goodfellow.

12 MIDNIGHT
2 **Movie:** The Eiger Sanction (1975). Clint Eastwood, George Kennedy.
11 Best of the Midnight Special
H **Movie:** Ice Castles
N **Movie:** Charles et Lucie

1:00
4 Uncle Floyd
9 **Movie:** The Thing With Two Heads (1972). Ray Milland, Rosie Grier. Bizarre tale of a bigot whose head is transplanted onto a black man's body.
11 News
S Gallagher
W **Movie:** French Quarter

1:25
7 **Movie:** Lovin' Molly (1974). Anthony Perkins, Blythe Danner.

1:30
5 **Movie:** Force of Arms (1951). William Holden, Nancy Olson. WW2 romance.
11 Twilight Zone

1:55
H Sherlock Holmes

2:00
4 An Evening at the Improv
9 Psychic Phenomena
11 Solid Gold
21 Washington Week in Review
S **Movie:** Tattoo

2:28
2 News

2:35
2 **Movie:** Hedda (1976). Glenda Jackson, Timothy West.

3:00
4 Mary Tyler Moore
9 **Movie:** The Caper of the Golden Bulls (1967). Stephen Boyd, Yvette Mimieux. Poorly made thriller.
11 **Movie:** Appointment With Danger (1951). Alan Ladd, Phyllis Calvert. A postal aviator fights robbers.

3:05
7 News

3:30
4 Mary Tyler Moore

3:45
S **Movie:** Blood Beach

3:55
H **Movie:** True Confessions

4:00
4 Here's Lucy

4:39
2 **Movie:** The Jaws of Death (1976). Richard Jaeckel, Jennifer Bishop.

5:00
11 Biography
H The Rainmaker

5:15
S Sex: Teenage Style

5:30
11 Christopher Closeup

Sun., Nov. 7

6:00
5 Mormon Conference
9 Straight Talk
11 Dick Van Dyke
H **Movie:** Sea Wolves

6:25
S Mark Twain Theatre

6:30
2 Mr. Moon's Magic Circus
4 Sermonette
5 Time for Timothy
7 News
11 Herald of Truth

6:45
11 Davey and Goliath

7:00
2 Captain Kangaroo
4 Agriculture U.S.A.
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller

7:30
4 Twice a Woman
7 This Is The Life
9 Growing Years

8:00
2 For Our Times
4 Today in New York
5 Jimmy Swaggart
7 Christopher Closeup
9 Newark and Reality
11 Dr. Snuggles
13 Sesame Street
H Money Matters
S Fractured Flickers

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
11 Magilla Gorilla
H **Movie:** The Incredible Shrinking Woman
S Sophie Minds the Store

9:00
2 Sunday Morning
4 Bob Newhart
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Planet of the Apes
13 Mister Rogers
S Faerie Tale Theatre

9:30
4 That Teen Show
5 World's Greatest Cartoon Show
7 Best of Kids Are People Too
9 Point of View
11 Josie and the Pussycats
13 Electric Co.

10:00
4 Positively Black
9 Mass
11 Tom and Jerry
13 3-2-1 Contact
21 Sesame Street
H Crystal Gayle in Concert
S **Movie:** The Runner Stumbles

10:30
2 Public Hearing
4 Visiones
7 Wildlife Adventure
9 That's the Spirit
11 Pink Panther
13 Mainstream

11:00
2 Newsmakers
4 First Estate
5 **Movie:** Tarzan Goes to India (1962). Jock Mahoney, Simi. Tarzan saves a herd of elephants.
7 Page 7
9 Make Peace With Nature
11 Three Stooges
13 Previn and the Pittsburgh
21 **Football:** Syracuse vs. Navy
H The Rainmaker

11:30
2 Face the Nation
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Abbott and Costello in Society (1944). Bud Abbott, Lou Costello. Comedy with A & C.

12 NOON
2 Giants '82/Ray Perkins
4 Meet the Press
9 Robert Schuller
13 Dialogue: Jonas Salk and Yehudi Menuhin
S Great Ladies of the Country

12:30
2 To be announced
4 NFL '82
7 Directions

1:00
4 Marcus Welby, M.D.
5 **Movie:** Courage of Lassie (1946). Elizabeth Taylor, Frank Morgan. A young girl's love for her dog saves the day.
7 Like It Is
9 **Movie:** The Proud Rebel (1958). Olivia de Havilland, Alan Ladd. Engrossing father-son drama.
11 **Movie:** Hollywood or Bust (1956). Dean Martin, Jerry Lewis. Slapstick comedy from the famous team.
13 Magic of Dance
S The Gold Bug

1:30
21 Square Foot Gardening
H **Movie:** The Sea Wolves

2:00
4 Champions of Tomorrow
7 Eyewitness News Conference
13 Great Performances: The Charterhouse of Parma
21 Washington Week in Review
S **Movie:** Soldiers Three
W **Movie:** Galloping Dynamite

2:30
7 **Movie:** Last Rebel (1971). Joe Namath, Jack Elam.
21 Wall Street Week

3:00
4 NBC Sports Special
5 **Movie:** The Amsterdam Kill (1978). Robert Mitchum, Bradford Dillman. Thriller about international crime.
9 **Movie:** The Heroes of Telemark (1965). Kirk Douglas, Richard Harris. WW2 action in Norway, directed by Anthony Mann.
11 **Movie:** Sleeper (1973). Woody Allen, Diane Keaton. One of Woody's best comedies, a sci-fi satire.
13 Six Great Ideas
21 Supersoccer

3:30
H Crystal Gayle in Concert

4:00
4 Pop Goes the Country
7 **Movie:** Hook, Line and Sinker (1969). Jerry Lewis, Peter Lawford.
13 Agronsky and Co.
21 Matinee at the Bijou
31 Washington Week in Review
S **Movie:** The Runner Stumbles

4:30
4 For Better or Worse
13 Tony Brown's Journal
31 Lawmakers
H **Movie:** Foolin' Around

5:00
4 All Thy Creatures
5 Kojak
9 Those Amazing Animals
11 **Movie:** Hustle (1975). Burt Reynolds, Catherine Deneuve. An L.A. police detective falls in love with a high class call-girl.
13 U.S. Chronicle
31 Money Makers

5:30
7 Sportsbeat.
13 Firing Line
21 Six-Gun Heroes
31 European Journal

6:00
4 7 News
5 **Movie:** Once Upon a Time in the West (1969). Henry Fonda, Claudia Cardinale. Stylish and outrageous Sergio Leone spaghetti Western.
9 Battlestar Galactica
31 All about TV
S Faerie Tale Theatre
W Dudley Moore Trio

6:30
4 7 News
13 War and Peace
21 TV Quarterbacks
31 Cityscope
H **Movie:** The Incredible Shrinking Woman

7:00
2 60 Minutes
4 Voyagers!
7 Ripley's Believe It or Not!
9 **Hockey:** Islanders vs. Philadelphia
21 Inside Albany
31 Rebop
S Great Ladies of the Country
W **Basketball:** Boston vs. Nets

7:30
11 Entertainment This Week
13 Sea Power
21 Men of Lsu
31 Scar of Shame

8:00
2 Archie Bunker's Place
4 CHiPS
7 Matt Houston
13 Nature
21 Mystery! Father Brown
H **Movie:** Prince of the City
N **Movie:** Return of Bruce
S **Movie:** Southern Comfort

8:30
2 Gloria
11 Lawrence Welk

9:00
2 Jeffersons
4 TV Censored Bloopers
5 Merv Griffin Show
7 **Movie:** Kramer vs. Kramer (1979). Meryl Streep, Dustin Hoffman.
13 Masterpiece Theatre: To Serve Them All My Days
21 **Movie:** The Private Life of Henry VIII (1933). Charles Laughton, Merle Oberon.

9:05
31 Sound Festival: Jose Feliciano

9:15
W **Movie:** An Eye for an Eye

9:30
2 One Day at a Time
11 Wall Street Journal Report

10:00
2 Trapper John, M.D.
4 New and Improved Television's Greatest Commercials II
5 11 News
9 Jimmy Swaggart
13 Butterflies
31 Crisis to Crisis
N **Movie:** The Boogey Man
S **Movie:** True Confessions

10:30
5 Sports Extra
11 From the Editor's Desk
13 Hitch Hikers Guide to the Galaxy

11:00
2 4 News
5 Off the Set
9 Barry Farber
11 At the Movies
13 Metrocosms
H **Movie:** The Sea Wolves

11:15
2 7 News

11:30
7 News
11 Weekend Sports Wrap-Up
13 Matinee at the Bijou
W **Movie:** Child Under a Leaf

11:45
2 Sports Update
4 **TV Movie:** A Cry for Love (1980). Powers Booth, Susan Blakely.

12 MIDNIGHT
2 **Movie:** The Groundstar Conspiracy (1972). George Peppard, Michael Sarrazin.
5 David Susskind
7 Sports Special
9 **Movie:** A Walk in the Spring Rain (1970). Ingrid Bergman, Anthony Quinn. Insipid romance.
11 Streets of San Francisco
N **Movie:** Let's Make a Dirty Movie
S **Movie:** Zoot Suit

12:15
7 **Movie:** Cisco Pike (1971). Gene Hackman, Karen Black.

1:00
11 News
H **Movie:** Foolin' Around

1:30
11 Twilight Zone

1:45
4 Mary Tyler Moore
S **Movie:** Beyond Evil

2:00
2 News Nightwatch
11 It's Your Business

2:05
7 **Movie:** Mozambique (1965). Steve Cochran, Hildegarde Neff.

2:15
4 Positively Black

2:30
11 Notre Dame Football

2:45
4 First Estate
H **Movie:** Prince of the City

3:00
9 **Movie:** Sundays and Cybele (1962). Hardy Kruger, Patricia Gozzi. Compelling French film about an amnesia victim and an orphan girl.

3:15
4 News

3:30
11 Dick Van Dyke
S **Movie:** Southern Comfort

4:00
11 Best of Groucho

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
S Sophie Minds the Store

5:45
H Money Matters

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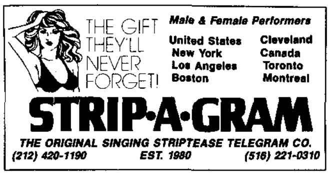

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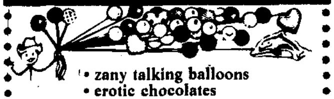

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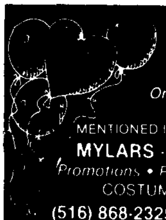

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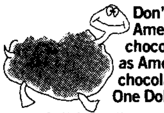

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Janinna — Have a wonderful 8th birthday. Love Mom, Dad & your brothers.

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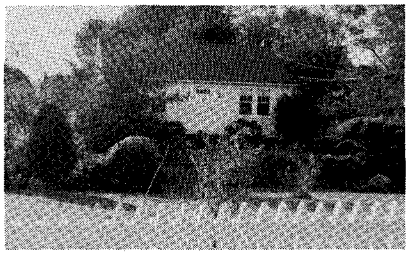

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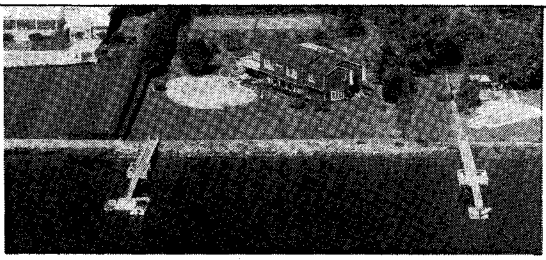

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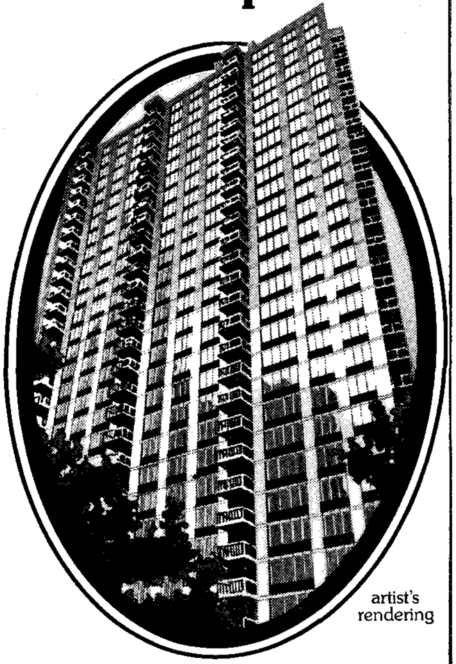

artist's rendering

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 459

BY MARY ANN MADDEN

A piano is a piano is a piano.—Gertrude Steinway.
A floe is a floe is a floe.—Gertrude Steinberg.
A rose is a rose like a fish needs a bicycle.—Gertrude Steinem.

I only regret that I have but one wife to lose for my country.—Patrick Henny.
I only regret that I have but one life Toulouse for my country.—Patrick Henri.
I only regret that I have but one wife for whom to sell my watch.—Patrick O. Henry.

Above, variations on a theme. Competitors are invited to select a familiar quotation and devise up to three versions thereof by suitably altering the text and/or ascription.

Results of Competition 456, in which you were asked for titles of sequels to well-known books, plays, and films.

Report: Son of Repeats, Again, Part II: MY NIGHTCAP WITH ANDRÉ. II, CLAUDIUS. AN OFFICER AND A GENTLEMAN AND A SCHOLAR. E.T.C. THE WAY WE ARE. A STAR IS BORN AGAIN. SOPHIE'S SECOND CHOICE. BOB & CAROL & TED & ALICE & BRUCE & LANCE. THE ALL-NEW, IMPROVED TESTAMENT. THE SECOND-GREATEST STORY EVER TOLD. UNCLE TOM'S CONDO. THE POSTGRADUATE. THE RAISINS OF WRATH. FUNNY CORPSE. BRIDESHEAD REVISITED REVISITED. GRAND MOTEL. THE AFTERBIRTH OF A NATION. STILL WAITING FOR GODOT. THE OTHER WORLD ACCORDING TO GARP. KITTENS. SON/DAUGHTER OF VICTOR/VICTORIA. THE ABSOLUTELY, POSITIVELY LAST TANGO IN PARIS. ONE MO' TIME ONE MO' TIME. PETER PAN: THE GOLDEN YEARS. GODZILLA: THE EARLY YEARS. SHANE COMES BACK. THE RETURN OF THE SCREW. THE MOPED THIEF. THE RECALL OF THE WILD.

First Prizes of two-year subscriptions to "New York" to:

LITTLE GLORIA, DEAD AT LAST.
Susan Cartsonis, N.Y.C.

DIAL 1-800-911-M FOR MURDER.
Oscar Weigle, Whitestone, N.Y.

TOM SWIFT AND HIS INCREDIBLE KNEELING BUS.
Jan Leighton, N.Y.C.

ENDLESS LOVE.
Elsie Angell, Greenville, R.I.
sp. mention: Michel Hummer, Williamstown, Mass.

Runner-up Prizes of one-year subscriptions to "New York" to:

REQUEST FOR FIRE.
Carl Wolfson, Albany, N.Y.

BRING ME THE REST OF ALFREDO GARCIA.
Casper Morgan, Springfield, Va.

MARJORIE MORNINGSTAR, FIREFIGHTER.
Ruth Migdal, Brooklyn

ESCAPE FROM THE BEST YEARS OF OUR LIVES.
Val Penn, San Francisco, Calif.

And Honorable Mention to:

M&M.
Jean Mayer, Boswell, Pa.

VALLEY OF THE GUYS.
E. Rubinstein, N.Y.C.

Q 2.
Gregory Greenberg, N.Y.C.

JUST SO-SO STORIES.
Anita R. Raymond, Tampa, Fla.

PATTON PENDING.
Arthur Abramowitz, Bayside, N.Y.

THE BETTER DEATHTRAP.
Robert M. Hunt, Cambridge, Mass.

THE RECOUNT OF MONTE CRISTO.
Steve Morgan, Springfield, Va.

MORE MOOR.
H. B. Kelly, Perth Amboy, N.J.

KRAMER VISITS KRAMER.
Suzan Fridovich, Plantation, Fla.

LASSIE PHONE HOME.
John Sowa, Sacramento, Calif.

AN AFTERTASTE OF HONEY.
Rose Solomon, Arlington, Va.

OH DAD, POOR DAD, MAMA'S HUNG YOU IN THE CLOSET AND I'M FEELING A LITTLE BETTER NOW.
Suzie Friedman, Chapel Hill, N.C.

FEAR GOES 0 FOR 2.
Nan Weiss-Ham, Chicago, Ill.

JANE EYRE ROCHESTER.
Jack Ryan, N.Y.C.

THE MAN WHO NEVER WAS ISN'T AGAIN.
Sally Seamans, Beverly Farms, Mass.

MARIAN SELDES IS GETTING HER ACT TOGETHER AND TAKING IT ON THE ROAD.
Kenneth King, N.Y.C.

ANOTHER ONE FROM THE HEART.
Anthony Joy, Waterville, Maine

BUTTERFLIES ARE $2.99 PLUS TAX.
Matt Gerson, Scarsdale, N.Y.

HAMLET IS RICH.
James J. Cordes, Stockholm, N.J.

APOCALYPSE ONE MORE TIME.
Andy Brickey, McConnellsville, N.Y.

THE INVISIBLE MAN VANISHES.
Selma Ellis, Glenview, Ill.

HOW MANY TIMES DO I HAVE TO TELL YOU, GIORGIO?
Mark Jeffries, Chicago, Ill.

REAPPOINTMENT IN SAMARRA.
Barbara Bell, Alexandria, Va.

THE HOUND OF THE BASKERVILLES MEETS BARBARA WOODHOUSE.
J. Bickart, N.Y.C.

YOUR ARMS GOT LONGER FOR YOUR REMATCH WITH GOD.
Jeff Tenzer, N.Y.C.

THE STUNG.
Dick and Judy Rulon, South Houston, Tex.

WELCOME BACK, MR. CHIPS.
Ruth and Jack Raymond, Tampa, Fla.

ELVIRA MADIGAN, AGAIN.
Stephen Wendle, Hastings-on-Hudson, N.Y.

INDECENT OVEREXPOSURE.
Gene Radliffe, New London, Conn.

WISH YOU WERE HERE, TOO.
Terri Fleischer, New Haven, Conn.

ANNE, THE WOMAN.
Edith Pearlman, N.Y.C.

RABBITS ARE RICH.
Phil Levine, Bronx

CHAPTER II: CHAPTER II.
Susana Alcalay, N.Y.C.

THE SECOND COMING HOME.
Tom Krackeler, Loudonville, N.Y.

I AM A VIDEOTAPE MACHINE.
Justin B. Felmet, Wintersville, Ohio

STAY OFF THE LIVING-ROOM RUG, LITTLE SHEBA.
Florence Dinerstein, N.Y.C.

BREADLINE FOR BONZO.
Gwen Bond, Montclair, N.J.

OH, DEAR, COMPANY AGAIN.
Nicholas Heilweil, Storrs, Conn.

BOSWELL'S RETURN OF SAMUEL JOHNSON.
L. Soth, Northfield, Minn.

GENESIS: WEEK TWO.
Wendell Bryant, Bronx

UPSTAIRS, DOWNSTAIRS, AND IN MY LADY'S CHAMBER.
Jacqueline Fogel, Jamaica, N.Y.

MASTER HAROLD AND THE MEN.
Christine Johnson, Tallahassee, Fla.
sp. mention: Michele Jacobson, N.Y.C.

EATING LEFTOVER RAOUL.
Timothy Bermingham, Fishkill, N.Y.
sp. mention: Michael Braverman, N.Y.C.;
Charles Salter, Southfield, Mich.

KINGS ROW III: 1600 PENNSYLVANIA AVENUE.
R. M. Baxter, Burlington, N.J.
sp. mention: T. Gauker, Forest Hills, N.Y.

STEPFATHER KNOWS BEST.
James Solomon, Arlington, Va.

TWO YEARS AGO IN MARIENBAD.
Ron Green, Somers, N.Y.

ONE TWO THREE II.
Mark Geier, N.Y.C.

YOU GOT YOUR GUN NOW, ANNIE?
Marlene Anderka, West Somerville, Mass.
sp. mention: Maryanne T. Silber, Foster City, Calif.

MAKE ROOM FOR MOMMY'S LIVE-IN COMPANION.
Mary J. Bohr, Chicago, Ill.

BAMBINO, SON OF BAMBI.
Ellen H. Meshnick, N.Y.C.

JUDE THE SLIGHTLY-BETTER-KNOWN.
Suzanna Paola, Brooklyn

COMA DOS.
Karen Bracey, Burke, Va.

FIDDLER'S GREATEST ROOFTOP HITS.
Jack Simon, Morristown, N.J.

TO STUFF A MOCKINGBIRD.
Druanna Dillon, N.Y.C.

THE TEAHOUSE OF THE AUGUST AND REVEREND MOON.
Raquel Corvino, Pelham Manor, N.Y.

ANOTHER PART OF THE FOREST ALTOGETHER.
Murry Harris, White Plains, N.Y.

THE NEW BRIDGE ON THE RIVER KWAI.
Zelmo Zaxon, N.Y.C.

WITNESS FOR THE PROSECUTION GOES TO RIO.
Bob Segal, Teaneck, N.J.

ONCE MORE WITH FEELING—BUT THIS IS THE LAST TIME.
Leo Kaltman, Forest Hills, N.Y.

CARRY ON, PSYCHO.
Jean Waters, Brooklyn, N.Y.

NOW INSTALL THE SOLAR ROOF PANELS, CARPENTERS.
James Leary, Chicago, Ill.

THE FURTHER ADVENTURES OF JOB.
Jonathan Lynne, N.Y.C.

THE ICEMAN STICKETH AROUND.
William English, Clinton, N.Y.

CASABLANCA II: THE BEAUTIFUL FRIENDSHIP.
Stan Garelick, Bronx

THE HOTEL NEW HAMPSHIRE HILTON.
T. Nash, Winston-Salem, N.C.

PUT YOUR HANDKERCHIEFS AWAY NOW.
Randi Friedman, West Somerville, Mass.

OUR MRS. BOYNTON.
LaRue Watts, N.Y.C.

WORSELANDS.
Jim Ringel, Allston, Mass.

THE YEAR THE YANKESS LOST THE EASTERN DIVISION.
Bob Buege, Greenfield, Wis.

OEDIPUS AT MAUI.
Morris Spielberg, Brooklyn

DAS UDDER BOOT.
Jay Livingston, N.Y.C.

MAYBE HE'S ALIVE AND WELL AND LIVING IN ARGENTINA AND SENDING IN ENTRIES UNDER AN ASSUMED NAME AND OTHER HILARIOUS RESULTS OF NEW YORK MAGAZINE COMPETITIONS.
K. Tucker, Boca Raton, Fla.

THE ATTACK OF THE GUNS OF THE SONS OF THE MAGNIFICENT SEVEN KUNG-FU GODFATHERS OF AMITYVILLE ON THE ORIENT EXPRESS RETURNS AND MEETS, CLASHES, DUELS, EXORCISES, HAS CLOSE ENCOUNTERS AND DINNER WITH: THE REVENGE OF THE INCREDIBLE SHRINKING INVISIBLE BRIDE OF THE WIND AND THE LION OF THE DESERT IN WINTER WITH JAWS OF FURY, TWO HEADS, 20,000 EYES FROM 40,000 FATHOMS IN CHARIOTS OF FIRE IN THE FOG ON GOLDEN POND—THE SAGA CONTINUES, PART II.
Jeffrey D. Eiche, N.Y.C.

Competition Rules: One entry only should be sent to Competition Number 459, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by November 12. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the December 13 issue. Out-of-town postmarks are given three days' grace. **Postcards only, please.** ■

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On **Sun, Dec 12** (morning); **Mon, Dec 13** (eve.); and **Tues, Dec 14** (eve.): Melissa Hayden Studio, New York's foremost professional ballet school, will present three new series of its popular **Introduction to Ballet** course for adult beginners of all ages. These courses are designed for adults who have never taken ballet before, or took it so long ago they would prefer to start all over again.

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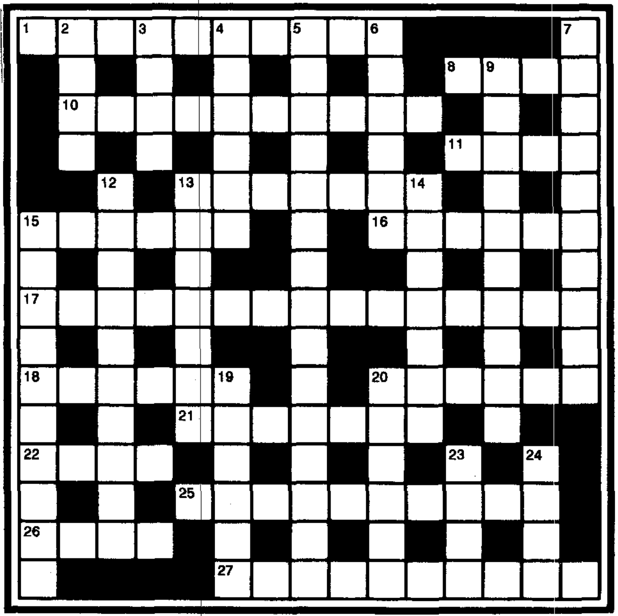
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Make one cot sleep a hundred, taking a long view. (10)
8 Total about a hundred and it stays at the top. (4)
10 Vehicle makes contact with ammunition cases. (10)
11 More sanctimonious in the sea? (4)
13 Live and search for what is left. (7)
15 Reader badly brought up. (6)
16 Constructs out of an unusual secret. (6)
17 Unconsidered opinion of fresh publication? (5, 10)
18 Cricketer who is in the deep both here and abroad. (6)
20 Stripped like the French when entering the sea backwards. (6)
21 Dogs that may follow bone. (7)
22 A prayer for peace comes at journey’s end. (4)
25 Adult held by soldiers after a girl vanishes. (10)
26 Paper boy? (4)
27 Union price allowance includes obsolete currency. (10)



Down

2 Every fruit with soft part cut out. (4)
3 Nobleman makes a woman lose her head. (4)
4 Some earth around the London area is restricted. (6)
5 Support and accredit scrambled communication. (7, 8)
6 Said with a smile. (6)
7 Being shut up may give Simon pride. (10)
9 Something to wear when it is cold in the country. (10)
12 Girl returns to town to get navigator’s job? (3-7)
13 Musicians who have the best ale. (7)
14 Lovers provide one in writing on this hair. (7)
15 Reject useful information where there is a lot of rubbish. (6, 4)
19 Assistance which is outstanding? (6)
20 It is fitting to support the Queen. (6)
23 It is used to make boots for the final. (4)
24 Capital made in two slot machines. (4)

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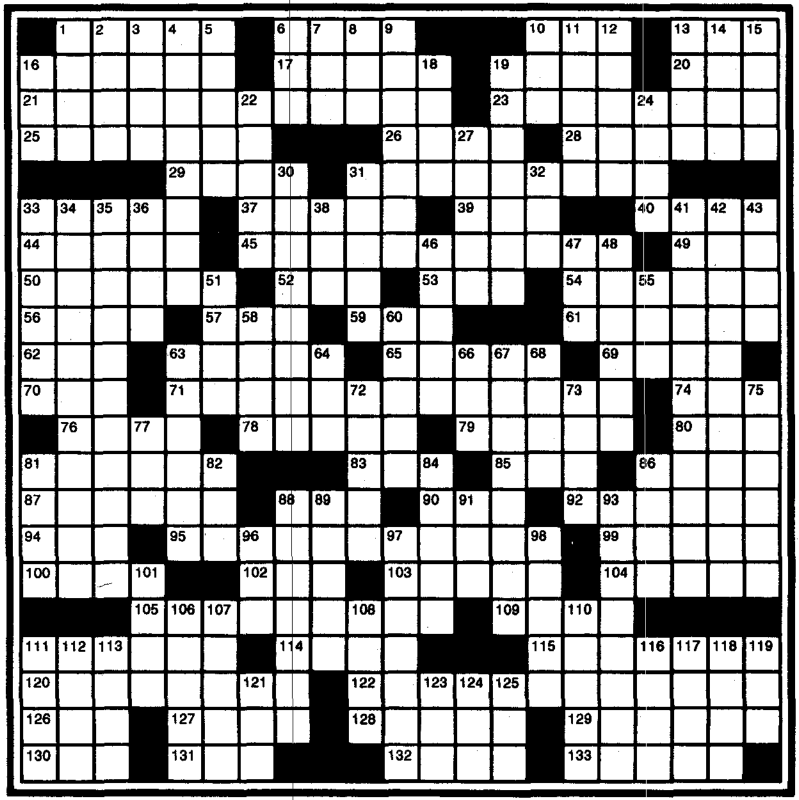
‘FRACTURED FRENCH’: CUE CROSSWORD / By Maura B. Jacobson

Across

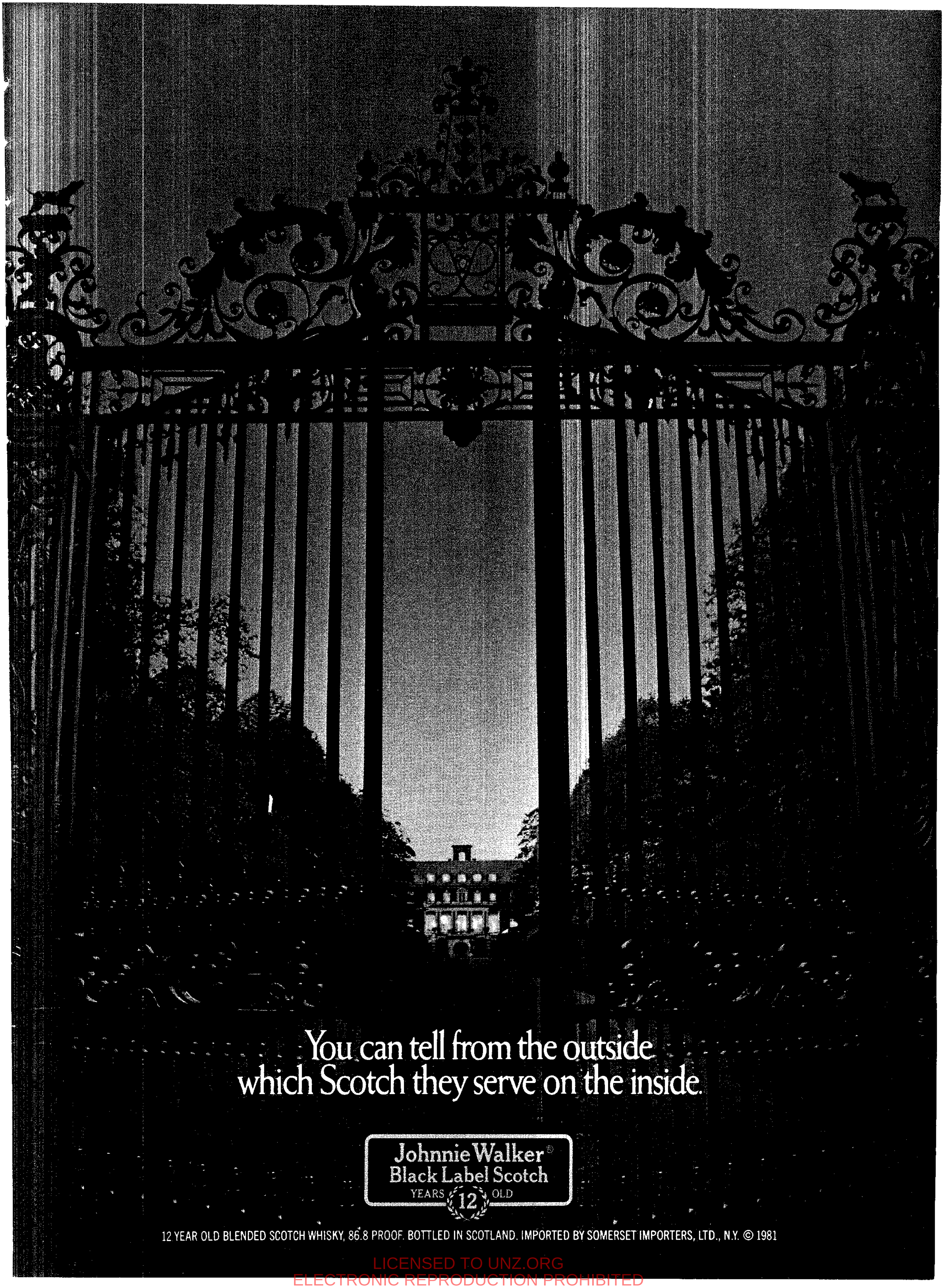
1 Humane org.
6 Lot of paper
10 Mimics do it
13 Not bright
16 Logs in
17 Imam’s deity
19 Go down a list
20 Topsy’s friend
21 Bugler’s uniform
23 Better ice bag
25 Composer —— Bulow
26 Adhesive or red
28 Shine up
29 Egyptian sun disk
31 Put your money on the black
33 Has a migraine
37 Water lily
39 Clear profit
40 Small lizards
44 Divers’ milieus
45 Levine stood up
49 Debtor’s chit
50 Knitted the reverse
52 TV’s Barney
53 Voter’s veto
54 Opposite of vacuum
56 —— dixit
57 Wife of Saturn
59 Tic- —— -toe
61 “American Tragedy” girl
62 Write a P.S.
63 Pipe type
65 Little Dipper’s neighbor
69 Like summer coffee
70 Innovator’s prefix
71 A binge in the morgue
74 Religious acad.
76 Adventurous deed
78 Oslo toast
79 Lake of Finland
80 “—— man bites a dog. . .”
81 Armistices
83 Part of r.p.m.
85 Ziegfeld
86 Author Uris
87 London tailor’s Row
88 CCLIII doubled
90 Mine find
92 Parisian hansom
94 Crosswd. dir.
95 Save your change for the bus
99 Defraud
100 Coral shoal
102 Aly’s father
103 “—— ed Euridice”
104 French notions
105 Come on-a our house
109 Panache
111 Iago’s wife
114 Hebrew month
115 Treats badly
120 Why the filly needs a vet
122 The party’s over
126 Become: suffix
127 Underpinnings
128 Show disdain
129 Goes wide of
130 Harrison
131 Sellout sign
132 Droplet
133 Phooey!

Down

1 Celebes ox
2 Flabbergast
3 Resident animals
4 Glacial crack
5 Like —— (probably)
6 Gordon Mac——
7 Ulmaceous tree
8 Priestly robe
9 Like Hammett’s falcon
10 Prefix for puncture
11 Feelers
12 Witch’s place
13 Lucille’s ex
14 Marsh plants
15 Jet speed unit
16 Numerical ending
18 Tropics topic
19 Backdrops
22 Fishhook adjunct
24 Robert ——
27 Contour feather
30 Biblical zoo
31 Constructed
32 Sioux tribesman
33 Old Roman way
34 Car for singer Slick
35 Irv’s horse
36 Cherbourg she
38 Norris Dam agcy.
41 Bike enthusiast
42 Policemen’s trip
43 Total, in Tijuana
46 Dip for la plume
47 Navy cops: abbr.
48 Fictional Plaza brat
51 Actress Diana
55 Ref. bk.
58 Lulus
60 Confuse
63 Chewy nuts
64 Carioca’s city
66 Top fighter pilot
67 Parley participant
68 Evangelist Roberts
72 Hoglike mammal
73 Coll. lecturer
75 Edouard’s paintings
77 Anthro. or chem.
81 Imperial Russian
82 Neptune’s realm
84 Has a good laugh
86 Praise
88 Turned-down pages
89 Article of food
91 Mountainous area of Morocco
93 “—— With a Wonderful Guy”
96 Alt. spelling
97 “—— twenty blackbirds. . .”
98 Of the wind
101 Choreographer Eliot
106 Physicist Bohr
107 Circus performer
108 Clumsy ones
110 Thruway to Alaska
111 Qatar’s ruler
112 Labyrinth
113 Evergreen oak
116 Moisture: Lat.
117 Barbecue need
118 Becomes aged, once
119 Family nickname
121 Id’s relative
123 After cash or front
124 British break
125 Tributary



Solutions to last week’s puzzles appear on page 134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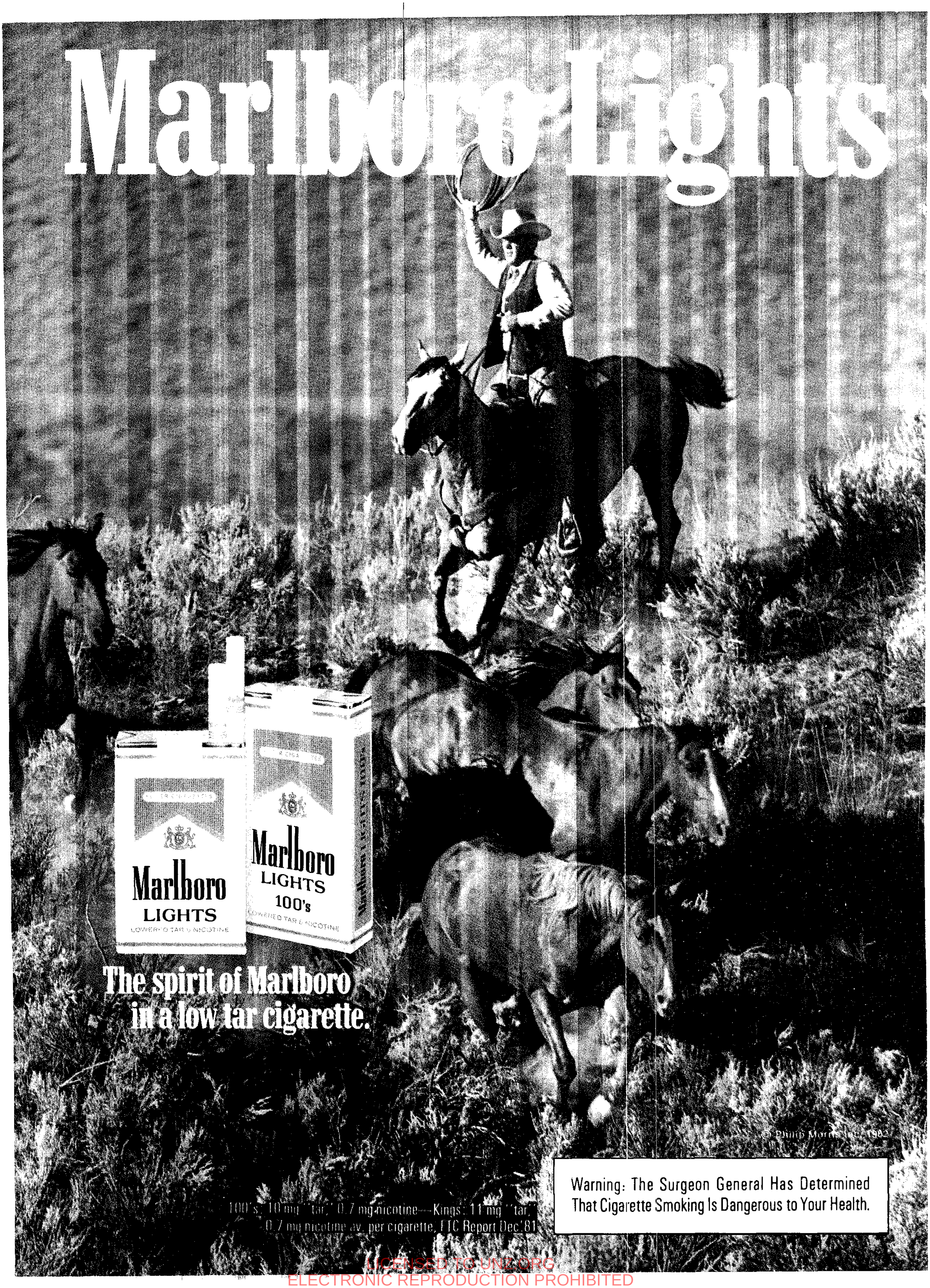

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